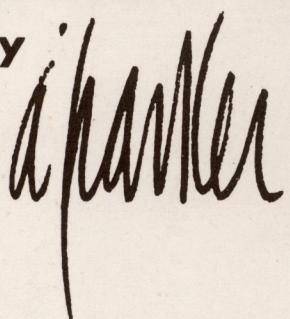
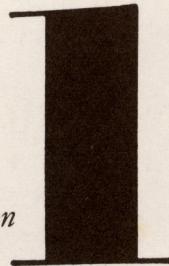


How I make a picture

by

A handwritten signature in black ink, appearing to read "A. H. Warner".

MEMBER OF THE FACULTY OF

Institute of Commercial Art, Inc.

Westport, Connecticut

Al Parker

2

Reading the story manuscript

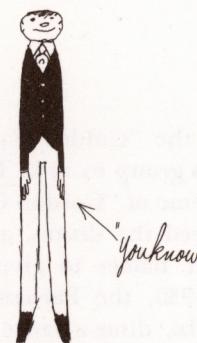
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Al Parker, an illustrator with many emulators but few equals.

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**My Name is Al Parker**

My earliest art work consisted of painting wooden clothes pins to resemble movie stars, fictional heroes and vaudeville comedians. There were about a dozen characters, all of them named. The husky one was Tarzan, a small spry one was Douglas Fairbanks, Sr. I called an odd-shaped one "You know" after a vaudeville comedian who gave that answer each time the straight man asked his name.

This routine simply rolled me in the aisles, and inspired me to build a cardboard box theater, complete with marquee. Later the theater became part of a miniature city, New York's Chinatown. I had never been there, but the movies plus a little imagination supplied all the details I needed. I was really proud of a lamp post labeled Pell and Mott Streets which I believed gave the town an air of authenticity.

I abandoned architecture and returned to art when I began illustrating the lyrics on Mother's player piano rolls. These she would proudly play while guests peered over her shoulder to watch my pictures go by. At mother's prompting, I would reluctantly accompany the music by dancing a jig which I picked up from a vaudeville act.

There were four in our family. My father, Alfred Bevan Parker, for whom I was named, had a furniture business in St. Louis, Missouri, where I was born on October 16, 1906. My mother's name, before marriage, was Charlotte Marie Bender. The fourth member of the family was my younger brother, Edward.

The theater exerted an early influence on my life. Mother's brother, Uncle Ed, had a passion for it. He wrote popular songs (well, they were popular in St. Louis) and in his youth he had played the piano and mandolin around the country. He brought much joy to my life — and much theater. On Saturday, it was not uncommon for us to take in four shows. The day started with a vaudeville show, after lunch came a matinee, before dinner a quick movie, and the evening was spent watching a burlesque show or a play, if one happened to be in town.

By the time I was nine, I was enjoying "Sliding Billy" Watson of burlesque, Ruth Roland, Grace Cunard and Pearl White in the movie serials, and the colorful costumes and scenery of the vaudeville acts. All of this was great fun and wonderful material for my cardboard theater. By the time I was twelve, I had outgrown homemade toys and had read all the crime magazines which Uncle Ed kept beside his bed. I decided I could write detective fiction of my own and illustrate it too. Two of the fruits of my labors were "The Toe-less Foot Man" and "The Ghost of the House of Amberly." Both enjoyed wide readership within the family circle.

Then Grandpa Bender took a hand. He was Captain Charles J. Bender, a colorful and famous steamboat captain who had followed the river all his life. Grandpa thought I ought to get the feel of the Mississippi, so the family began taking me along when they made trips up and down the river. For a time

I forgot the theater and became a happy listener to Grandpa's stories of river life. He told me how Mark Twain had piloted for him, but they did not get along well. This I could understand. Grandpa did not want any competition on his boat. He resented anyone receiving more recognition in the Waterways Journal than he did. I admired Grandpa's gold cuff links, his immaculate collars and cuffs and his blue uniform.

After a while Grandpa retired, but I continued to accompany the family on other boats and found all this leisurely travel very exciting. Dad rarely went along because his furniture business required most of his time. To see him, I went to his store and there two things fascinated me. One was a Victrola which I played by the hour. My first jazz records were acquired as a result of these visits. I also admired the furniture catalogs and these I took home, too. I wish I had them now. When my allowance could stand it, I would buy two magazines — *Vogue* and *Harper's Bazaar*. Unknowingly I was being introduced to the work of the French painters through the eyes of the fashion artists they had inspired.

Except for a year or two in Memphis, Tennessee, we lived in St. Louis until 1922, when we bought a home in Overland, not far from St. Louis. Here things began to happen. First, I saw the movie "Clarence" in which Wallace Reid played a C Melody saxophone. Then I heard Bix Biederbecke, the famous cornetist, and Frankie Trumbauer, the saxophonist. They were playing in St. Louis at that time and as a result I wanted to be a musician.

My parents were delighted by this interest in music and one day I came home from school to find a shining silver sax in a blue velvet-lined case. My joy knew no bounds. I practiced constantly and everyone was pleased except Grandpa, who did not like the whole idea. But then, Grandpa did not like the girls with greasy eyelids and pouting lips which I drew. Uncle Ed did, though. Uncle Ed could just see me designing sheet music covers. Maybe some day there would also be a photograph of me on the cover holding the sax. This never happened and Uncle Ed felt pretty bad about it.

Having conquered the sax, I decided to organize an orchestra to play on the steamboats. This turned out to be a summer vacation with pay. The summer of 1923 found me on the steamer "Cape Girardeau" playing "Somebody Stole My Gal," "Linger a While," "You Gotta See Mama Every Night" and other hits of the day. We had a piano, a drum, a violin and the sax. It all sounded wonderful to me. To scrape up an acquaintance with a pretty girl, I would suggest that she pose for a portrait sketch. This, I thought, was living. And looking back, I still think so.

Grandpa was quite upset about this music foolishness and decided something should be done about an art career. He presented me with a year's tuition in the St. Louis School of Fine Arts, Washington University. But his gift failed to squelch all the music. During summer vacations from art school, I continued to play on the steamboats, "Alabama," "Keokuk," "Belle

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of Calhoun" and the "Golden Eagle" which was my favorite and the last of this group to sink. The "Cape Girardeau" is still afloat under the name of "Gordon C. Greene." Charles Eubanks, a buddy who played the drums, and I organized an orchestra and combined our names to give it the title of "Parbanks" orchestra. Until 1930, the Parbanks played for proms, night clubs, country clubs, dime-a-dance halls and one night stands in Illinois and Iowa.

Meanwhile, I discovered that all my fellow art students in school could draw far better than I could. I would have to bear down to prove myself to Grandpa and the folks. Bear down I did. I gave my all to art to the delight of everyone except my brother Edward, who could not understand why anyone would be content to study art when there were such sports as baseball and ice hockey waiting to be played. I had never been much interested in sports.

I had an awful time drawing hands and an even worse time with composition. My idea of composition was a girl sitting and a man standing by a window with a vase of flowers or a lamp. Variations of this theme kept popping up constantly on my charcoal paper. In my class was a young and pretty girl, Evelyn Buchroeder. We shared the same illustration teachers, and we struggled side by side at our work. She was awarded a scholarship to the New York Art Students' League, but I selfishly persuaded her to stay in St. Louis because I did not want her to get away from me. We remained in art school until 1928 and my athletic brother, Edward, would have been proud had he seen me walking Evelyn the three miles to her home regularly. For me, that was being athletic. We appeared in the art school plays together. Because of my mustache, I was the villain. Uncle Ed had instilled in me a love of the theater, but today I shudder at the thought of having to memorize lines — even though I think I would find a role in a sinister movie rather tempting.

Evelyn would wave at me as I passed in the University band tooting a baritone saxophone before a football game. I was pretty proud as the band, playing all the while, formed a W on the field. Later I found out that Evelyn did not think all the fanfare worth sitting alone to watch. In 1930, I married her — after a whirlwind courtship lasting five years.

The day I left art school, a St. Louis department store needed an artist to do several back drops depicting a circus and small town scenes for Christmas decorations. I got the job. Not having a studio, I decided to use the dining room at home because it had the most wall space. I tacked the back drops to the wall and began painting. When I finished the first one, I found the wall paper also had a circus scene on it — a rather diluted version. I received \$150 for the job and it was promptly divided three ways — \$50 for Mother's new dining room wall paper, \$50 for a black fur coat for me and \$50 for a clarinet. The clarinet was a must for any self-respecting sax player, the fur coat lent a collegiate touch when the top was down on the Ford.

By now I was committed to an art career. I got a job with the Wallace Bassford Commercial Art Studio where I felt like a lost soul at first. The staff of artists could turn out an advertisement while I was collecting my thoughts. It was here that I began to realize what was expected of a commercial artist. You were called upon to draw anything from Niagara Falls to fashions. And if you couldn't do it, out you went. It was rough going,

but I stayed in. After a while I moved to another studio as did a fellow worker, Russell Viehman. Through him, I discovered the importance of layouts and lettering to illustration. We worked as a team.

In time we decided to set up our own studio which we called The Illustrators. The market crash had left a dismal outlook and 1931 found us just getting by. Evelyn and I became parents that year when our first son, Jay, was born. Russ was a great help and between us, we kept The Illustrators going. It became kind of a case of building a better mouse trap. I decided to use models to improve my compositions. In a contest conducted by *House Beautiful* I entered a decorative composition. Evelyn and I will never forget the thrill that night when we looked in the mail box after working late and found a check for \$250. I had won honorable mention — and with it a determination to try harder than ever.

I called on most of my friends and relatives to serve as models. Janet Lane, a grand fashion artist, used space in our studio. She used colored pencils at times, so I got a box. Unknowingly, she coached me on the fashion figure. I would watch as she trimmed the figure. I did not want to draw quite the fashion figure, but I did find that a certain elegance emerges by eliminating superfluous folds, by the attitude of the figure and by simple, easy handling.

I was in dead earnest now about making the grade and grasped at every opportunity. Finally, I managed to make three samples of girls' heads. Through a fellow artist, I obtained the address of an agent in New York. I sent them to her, crossed my fingers and waited. The pencil drawings were sold to the *Ladies Home Journal* and beauty articles were written around them. This was a nibble, so now I really worked day and night to make a couple of illustration samples in colored pencils.

I greatly admired Floyd Davis, James Williamson, Pierre Brissaud and Ruth Graftstrom. They were shining lights and they made me stick to it. I did not work like any of these wonderful artists. They inspired me to be original. I had no one to show me the short cuts, and as a result, I did all my drawing the hard way. I had to evolve my own solutions to problems. This added hours to a job, but paid in originality.

Never will I forget the hot summers in the studio on the top floor where the temperature was often 100 degrees and sometimes 120. The *Ladies Home Journal* gave me a fashion job. I began experimenting with different media and all sorts of effects. I made a drawing of a polka dot dress in which the dots were a series of indentations made with a nail punch and rubbed with a colored pencil. The indentations, of course, remained white. It was different and fresh enough to catch the eye of a magazine editor and hold it a while. *The American Magazine* said it was too extreme. In fact, most of the magazines felt that it was just a little on the bizarre side.

Finally, Henry B. Quinan, then art editor of *The Woman's Home Companion*, decided to take a chance with me. He sent me an honest-to-goodness manuscript to illustrate. I was elated. In fact, I was so elated that I did the job three times before submitting it. I would have done it some more, but the month was up and I had to send it in. *McCall's* followed, then *Collier's*, *The American* and *Cosopolitan*. So, while I started magazine illustration with the leading magazines, I did have previous

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training in drawing almost everything else in the studios. We still lived in St. Louis and I kept the telegraph and express companies busy. While the bizarre treatment was unusual and attracted attention, I found it advisable to tone it down a bit.

I had to give up my local work with Russ and we dissolved partnership. Russell Viehman and his studio are most successful today. I continued to rent space there which, incidentally, was far from spacious. If I lowered the drawing board to a horizontal position, there wasn't any room for the model. I also maintained a studio in the sun room at home, where, surrounded by cacti, I worked until the wee small hours with the radio going. I kept time with my foot to the new band sensation, Benny Goodman, whose drummer, Gene Krupa, fascinated me. Music for me, however, was becoming a thing of the past. I didn't have time to play, but I still liked to listen.

My drawing schedule became very tight with no time out at all. Here was work to do. I had asked for it. I made the mistake of never turning down a magazine, so I worked for all of them. Eighteen hours a day became a regular schedule. I thought maybe I was a novelty, a fad. Perhaps my stuff would be different only so long. I didn't want to be a clever, tricky illustrator, which I felt I was. I decided to try water color or colored ink.

I came to New York on a visit in 1935 because I wanted to see this world which I was painting. It was breath-taking. The view of Central Park from the hotel was a sight to see. I met other illustrators — in person. When I saw the life which I was interpreting, my drawings seemed unreal to me, like paper dolls on flat back drops. I went back to St. Louis and spent a year of indecision. Should we move East or stay and make sure that I really was competent? Meanwhile, I started to use colored inks; my work took on more life, reproduced better. "That new treatment is better for reproduction, and we like it," I was told.

"But, why do you live so far away?" Suddenly I felt as though I were working at the South Pole.

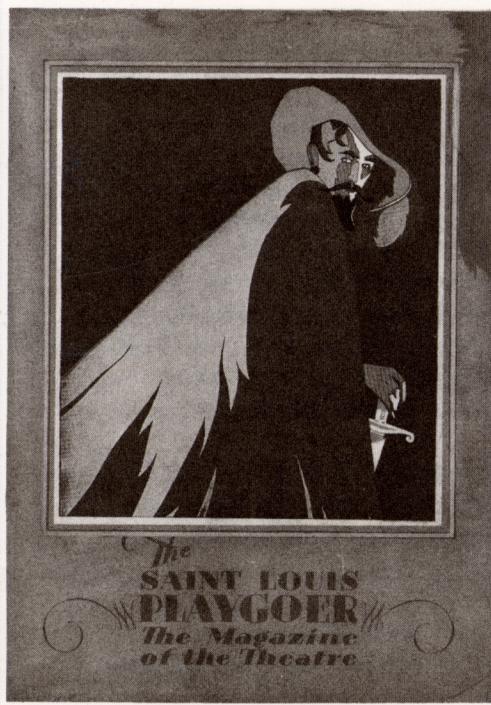
We sold our furniture, which was just as well, because it was moderne with that final "e". Zebra chairs, skyscraper bookcases, ankle-high coffee tables. We bundled Jay, now five, into our car and after tearful farewells, headed East clutching a fistful of auto club road maps. In New York, we were greeted by my cousin, Lawrence Drake, who had been supplying me with his sketches whenever my illustrations called for the New York scene. I asked him to become my business manager and assistant. He accepted and the association continued through twelve years.

Now I worked harder than ever. I rarely saw Evelyn and Jay. I had a studio at 1 West 67th Street and often worked until dawn. The all night disc jockeys shut off their music and went to bed before I did. I would rather forget that first hectic year. Suddenly I became very tired and we decided on a vacation — a trip to London and Paris while I still had eyes to see. They couldn't last much longer, nothing could at the pace I was going.

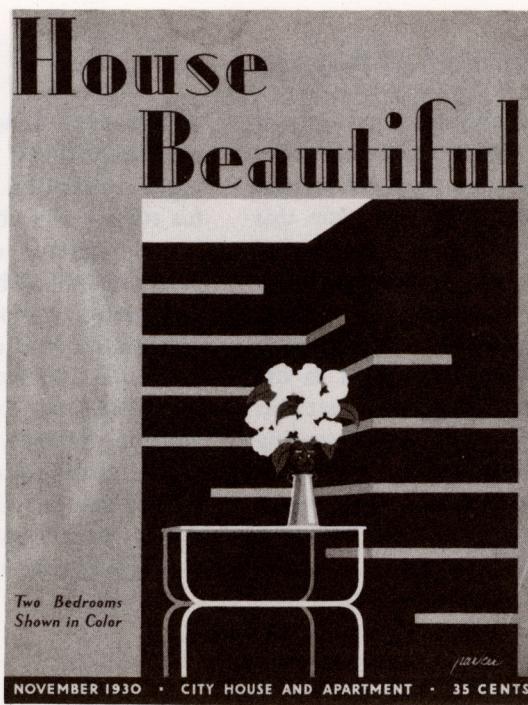
Going over on a slow boat, I paced the deck, but before the nine day trip had ended, I was relaxed and forgot the grind. It was July of 1937 and there was much to see and do in England and France. London was wonderful. Flying the Channel from Croydon to Le Bourget and seeing the Eiffel Tower from the air was a thrill. But Paris was for the artist. The Exposition was in progress and at the Petit Palais I saw the newest work of the European artists. I could hardly see for tears. I had a desire to put into my own work the solidity, the charm, the color and the sincerity which I saw. My work certainly could stand improvement. After making countless sketches and taking hundreds of photographs for my files, we returned on the "Normandie."

One month after my return, I was flat on my back in a hospital staring at the ceiling following an appendectomy. I had lots of

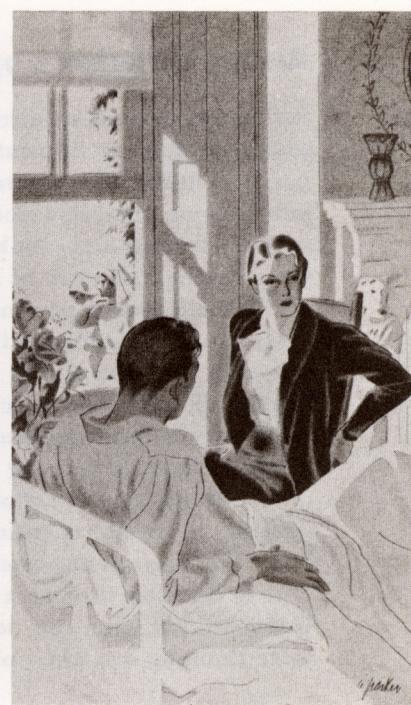
Parker firsts



His first commercial job . . .



His first cover . . .



His first illustration in a national magazine,
The Woman's Home Companion.

Reading the story manuscript

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time to think. Somehow, I must find time for relaxation. I decided to buy a set of drums! Gene Krupa had left Benny Goodman and formed a band of his own. Drums were out in front and swing music was here to stay. Here would be my hobby — my relaxation. After saying goodbye to my appendix, I got the drums.

My first Mother and Daughter cover appeared in the *Ladies Home Journal* in February 1938. It was an immediate success. The magazine and I received requests for more. This encouragement really put me back on my feet after the operation. We moved to Larchmont, New York and I had a studio in nearby New Rochelle. Several other artists and illustrators had studios there and I learned the importance of being with others who shared the same interests. We were a happy group. I made fast friends. My hermit-like existence of the past was gone forever. One of the artists suggested that I try using photographs of models. I was suspicious because I felt that this was a crutch and I frowned upon any false approaches. However, as always, I experimented. Thus, photography came into the picture.

In 1939 Susan was born and we began dreaming of a home of our own, a place where I could have a studio nearby, where I could see the family, watch the children grow, a place where Jay could go barefoot again. To realize this ambition, in 1940 we purchased a home in Westport, Connecticut, and the next year my studio was built onto one side of it. I thought that this studio was the very last word, that it would fulfill all my requirements forever. Today, it seems inadequate. I began to collect books about art and artists. In the past, I never seemed to have had time to read such books. Now they are an inspiration and

I keep adding to my library as my budget permits. I need more space for bookcases. In 1946 I began to paint in oil color again. The studio now needs a larger window and a skylight. The ever-changing scene seems to keep me alert and prevents me from falling into a rut, something fatal to any illustrator. In 1946 also, my brother-in-law, William Buchroeder, upon leaving the service, came to work for me.

During the war, I visited various hospitals with fellow illustrators to sketch service men and women patients. The sketches were sent to relatives back home. I found this to be good drawing exercise and the enthusiasm of the patients gave my heart a lift. In the evenings, on such trips, members of the Society of Illustrators who were musicians as well as artists played request numbers for the patients. Of course I did the drumming. All of this was a heart-warming experience.

Frequently someone asks why I do not paint for myself alone. I tell them that my free time is time for relaxing — time for music. If I feel like experimenting in textures, abstract design or other fields, I find a suitable time and place in making an illustration to do this experimenting.

I have tried to indicate to you the events in my life which influenced me to become an artist, and which molded me into an illustrator. Throughout the years it has been the same old story — I have felt and still feel that I should be doing better work. I have spread an awful lot of paint since the days when I began painting clothes pins and sketching pretty girls on the "Golden Eagle". Those days seem very remote indeed, Dad and Grandpa and Uncle Ed are gone. Now we have a second son, Kit, born in 1948. Life moves on.

An art director's opinion of Al Parker

Perhaps once in an art director's lifetime, a person will enter the field of illustration with a viewpoint and talent so individual, so strong and so right for certain publications, that in a comparatively short time this person's feeling and thinking and work has affected the thinking and work of most of his contemporaries. Al Parker is such a person.

His work has influenced so many of today's illustrators that one can almost refer to this period as the "Parker Era." However, let me hasten to say that this influence was not developed by Mr. Parker repeating the same kind of drawing over and over. As a matter of fact, he makes every effort not to do so. His constant struggle to avoid repetition is a serious battle with him. The urge to move on is always present.

It is thrilling to have a Parker drawing come into *Cosmopolitan*. One can never predict how much creative thinking has taken place since you last discussed

the illustration with him. You can be sure, however, that the job will be exciting in one way or another. A tepid conception or a mediocre drawing never leaves his studio. His ability to put "just the right thing" in just the right place, and show just the right amount of it, is uncanny. The enthusiasm with which Mr. Parker approaches a problem is refreshing. This ever-increasing interest in illustration that involves creative thinking and planning is inspirational. The search for something that will give his drawing the Parker touch goes on endlessly.

It is a real pleasure and privilege to work with him. I hope that he will, with his teaching, succeed in planting in his students a spark of the same fire that burns so brightly within him.

Frank Eltonhead
Art Director, *Cosmopolitan*

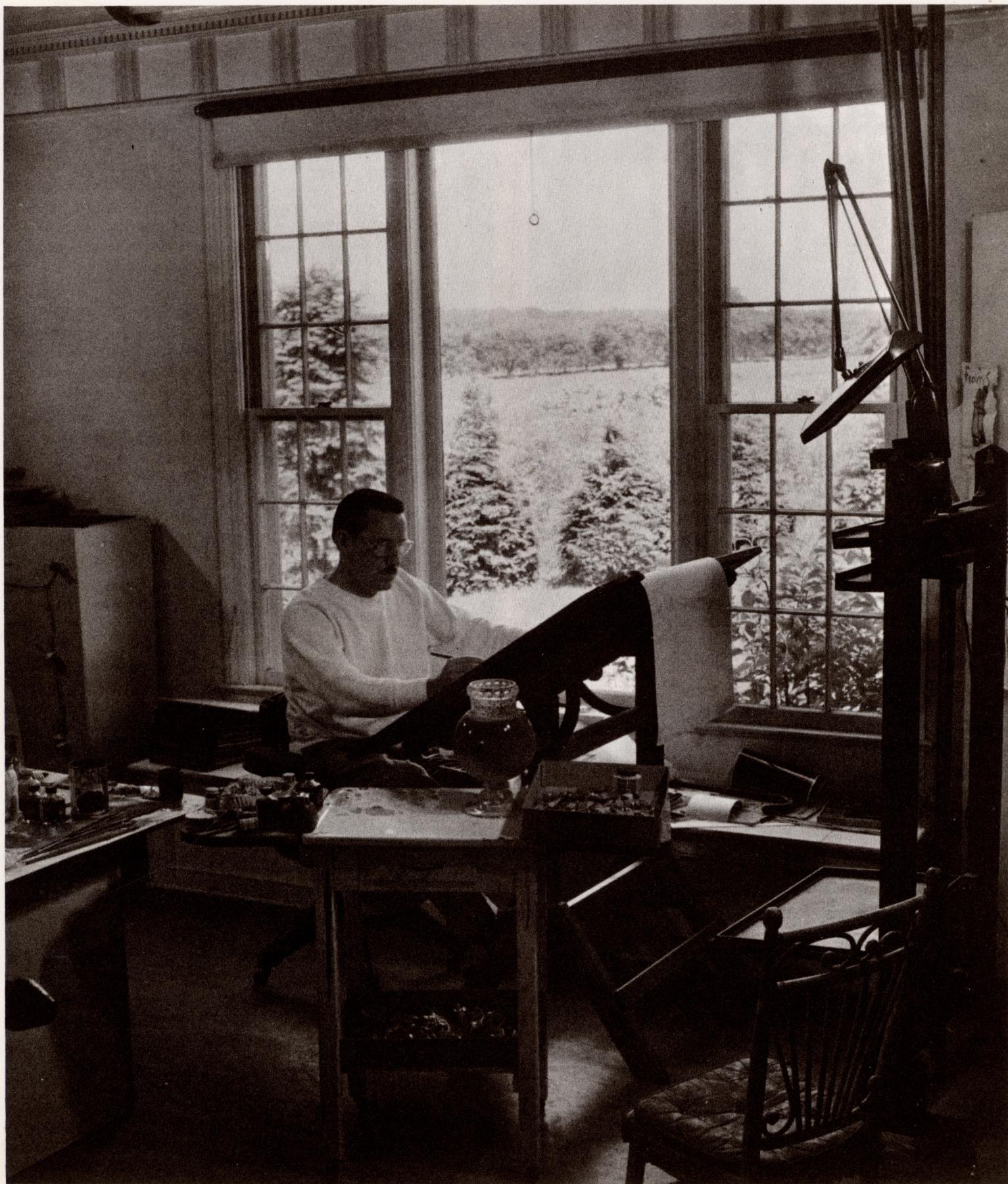
Al Parker

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7

Al Parker at Home



Al Parker, the illustrator who never repeats himself, works here in his studio adjoining his home in Westport, Connecticut. The studio, built in 1941, now seems inadequate.

From this drawing board come the nationally known illustrations which have made the name of Al Parker synonymous with originality.

Al Parker

Reading the story manuscript

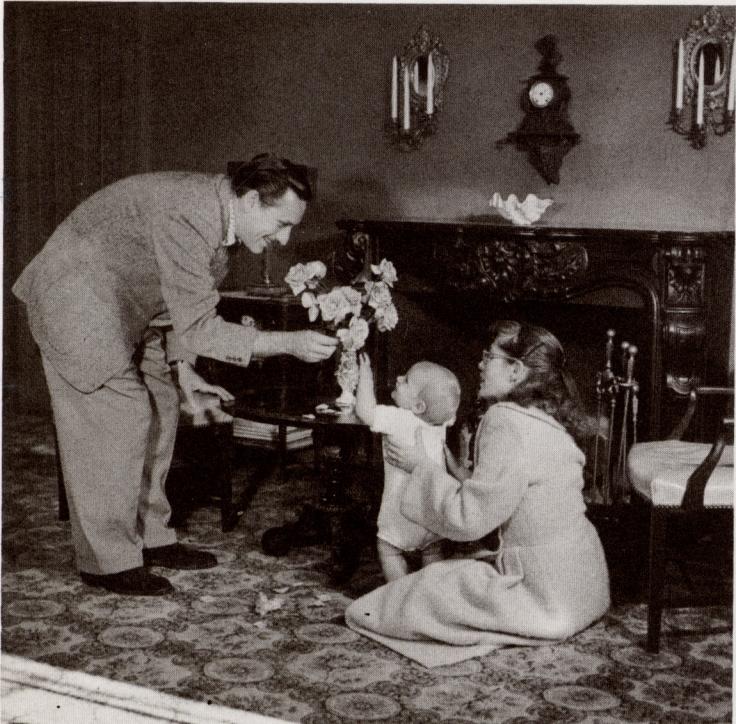
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A happy family man with three children, Al, assisted by his wife Evelyn, fixes a bothersome bit of detail over the front door of his home.



Formerly a jazz musician, Parker gathers with his family around the piano. His oldest son, Jay, takes over the guitar, while daughter Susan and wife Evelyn encourage the youngest Parker, a son named Kit, who studies the music intently.



Al takes time out with Evelyn to persuade ten-month-old Kit to try an experimental step or two in their living room.



Though they entertain frequently, the Parkers prefer to be by themselves at home. No social aspirant, Al works long hours and is relaxed best by such an evening.

Reading the story manuscript

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Al and his son Jay hover solicitously over the engine of Jay's renovated jeep. Jay is the mechanic of the family; all Al can do is offer moral support.



The business of target shooting absorbs Al, Susan and Jay during one of the many moments Al spends taking part in the life of his growing children.



Returning from a walk (with baby Kit riding), the Parkers turn into the driveway to their colonial home on a hill in Westport.

Reading the story manuscript

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Introduction

What you will get out of this course

I will do all I can with words and pictures in my course to assist you to become an illustrator. I have tried to keep my course informal, just as though you had dropped into my studio to talk of this business of illustrating. Only with your cooperation will you get the most out of it. First of all, there are no short cuts, there never were any and there never will be any. However, I can ease the way for you, which is more assistance than I had when I started. In other words, there will be less trial and error if you follow my instructions.

I give you the kind of thinking that precedes my painting of a picture. You get step-by-step procedures. I use a variety of procedures myself and I will give you as many of them as I feel are needed. You'll get a thorough idea of how my job goes from manuscript to mat. This information should make you think for yourself and evolve your own methods. Only by being yourself do you get to be a topflight illustrator *and stay there*.

My first lesson begins with the author's manuscript, the start of your job. You read the story and, with your audience in mind, pick the mood and choose the subject that makes the best illustration for that story. I also include a step-by-step procedure for a particular illustration I made, plus the finished job in color. We have also an illustrated chat on a dozen illustrations I have made — the whys and wherefores, attention getting touches to make the leafer (a person who leafs through the magazine) stop and be a reader.

The second lesson tells what you must know about research, finding the right props and model and how to make an illustrator's reference file — this is a valuable aid and I give you the complete blue print on how you can start and maintain one. I also continue illustrated chats on jobs I have done.

In the third lesson you make a rough, having read the manuscript in Lesson 1 and gathered models and props in Lesson 2. This also includes composition, composing for the magazine page. The chats continue with added diagrams to illustrations, simplifying the making of a composition.

In Lesson 4 I show you, from start to finish, my step-by step procedure for working from the live model. The chats continue, emphasizing the illustrations wherein I have used live models and the particular problems in each case.

Lesson 5. Here I give you the information you'll need to employ a camera in your work and I explain how I work from photographs. You go behind the scenes with me while shooting pictures, and I give you all the "dos" and don'ts" in photographing for an illustration.

Lesson 6. I show the variety of techniques I employ with various mediums — oil, water color, tempera, gouache, pencil, ink, pastel and others, with samples of handling each. The illustrated chats show on what jobs the various mediums were used and how they were used.

Lesson 7. I do an illustration from start to finish. This comprises the lesson. Not a single step is left out. Every single step, no matter how small, is included. Up until this lesson, brief step-by-step procedures were used to get you acquainted with my methods. This time you spend ten working days with me, from the manuscript to the mat.

Lesson 8. I discuss color and give examples of how I have

made color work for me. As I have said, I don't go into any color theories. These you can get from books on color. I show you how I find color schemes and how they are worked into my illustrations.

Lesson 9. In this lesson I talk of fashion and the human figure, fashion in furnishings and the importance of good taste. We will consider fashions of yesterday, finding proper accessories for your illustrations, and gobs of gimmicks to smarten up the pictures.

Lesson 10. Here I talk of painting the magazine cover and show step-by-step the painting of a Mother and Daughter cover for the *Ladies Home Journal*. Included in this lesson are covers for *Cosmopolitan*, and also a discussion on the outdoor poster.

Lesson 11. This lesson is about how to keep the illustration fresh, how to incorporate interesting ideas and new slants in an illustration, when and how to experiment with unusual treatments. I explain the various sources of material that I find stimulating and exciting. I will also discuss doing the expected in illustrations with the unexpected, and making it acceptable.

Lesson 12. In this last lesson you find yourself equipped with samples of your work, a portfolio of pictures gathered through the lessons that should help you improve your position in the world of commercial art. I tell you how many and which of your efforts to show the art director, what he demands of an illustrator, how you should work with him — all the important information you need to do business with the magazines.

By this time I want to be really proud of you. You'll have all the information I could ever give you on how to be an illustrator. If you are as sincere with your assignments and work as painstakingly as I have worked in preparing this course (and as I will in criticizing your assignments), I cannot possibly ask for more cooperation from you.

How to study this course

First, I shall expect you to do the best you can on each assignment. Give yourself a deadline. By working regularly this way, you will become accustomed to creating by a time clock, which is almost what happens. Having a regular place and time to work simplifies your job. Later, when you work for the magazines, this training will come in handy. So treat the assignments I give you as honest-to-goodness jobs for a magazine. When I assign you a certain story, pretend that it is a manuscript. I am trying to make your working conditions as close as possible to the actual way an illustrator works for a magazine. This practical training is going to be very valuable when you start your career.

How I will criticize your work

When I receive your completed assignment, I shall point out the good and the bad parts of your work and tell you why I feel this way. I will show you where you have improved and where you need additional thought and study. I will not grade your work but will comment on the progress you are making. I want to see your illustrations in the magazines, so without further ado, let's get started with Lesson 1.

Reading the story manuscript

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"Bolinvar" Ladies Home Journal.

Author! Author!

Reading the author's manuscript is my first step in making an illustration. I do not have any direct contact with him. He has sold his manuscript to a magazine and the art director has assigned it to me to illustrate. From now on my job is *to provide pictures or designs for elucidation or adornment*. I will do my best to show

you how I illustrate stories my way, all the time hoping I can help you to illustrate stories your way — the way that will pay off for you as mine does for me. Without further ado let us start with an author's manuscript which I received from the *Ladies Home Journal*. It was titled "Kinfolk" and was written by Pearl Buck.

Reading the story manuscript

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An illustration — from start to finish

I think the best way to start is with an example showing step-by-step the way I did an illustration for this story. My method of rendering varies with almost each assignment, but the basic principles are the same. I use this particular illustration as an example because of its simplicity and aptness as an introductory subject.

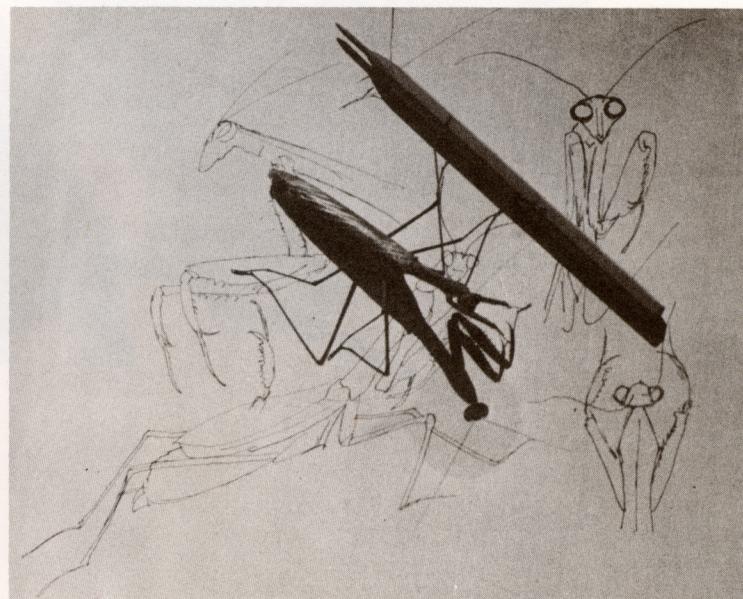
The magazine, for reasons of its own, wanted me to omit as much of the Chinese background as possible. What appear to be a few lines and a flat tonal treatment really embody most of the necessary factors in making an illustration. In the situation I chose, the Chinese girl, having returned to her native country, enjoys a bath without the modern conveniences of an American bathroom to which she was accustomed. She plans bath houses for the town's people, which is part of an overall plan she has for assisting the poor and needy among her people. I introduced the praying mantis to give a note of interest. It was something I felt would be unus-

ual (but plausible) in a wooden bath tub scene and therefore an eye-catcher or "stopper" — as I call any device that makes the reader look and pause a bit. Having paused, he is likely to read the story or return to read it later because of the strong first impression.

I worked a week on this particular assignment. Getting the idea and the research took up most of the time. The actual rendering — tracing the tissue drawing of my composition down on the water color paper and applying the color — took one day. Most of the week was spent in planning the arrangement and ironing out the conception of the situation to be depicted so no guesswork would be left for the day of rendering. All my problems had to be solved on the rough. Thus, as you can see, the biggest part of my job is not the rendering, but the days of thought spent before my brush touches the paper.



As I read the manuscript, I jotted down all descriptions for reference. This saves going back and checking later, which can be a chore, especially in a long story of hundreds of pages. This manuscript was a serial and was broken into five parts by the editors before I received it. I find it best to read the whole story and, along with the description, I jot down possible illustrations, that is, situations that lend themselves to the mood of the story. I usually read a manuscript about a month before I do the illustration and in the interval I gather material. The decorative strip on top of the manuscript is a strip of Chinese Christmas paper which I thought could be incorporated into one of the installments. I was finally able to use it as a background in the fourth installment. Later in this course I describe at greater length each of the steps I take in making a picture. This general outline is given in the first lesson so that you will have a clear idea of my general procedure.



To become familiar with the anatomy of a Chinese praying mantis, I made sketches of some from clippings in my file. Then my brother-in-law called to say an honest-to-goodness real one was cocking its head on his window screen. I hurried over and nabbed the mantis pronto. A break of this kind doesn't happen often, but when it does I take advantage of it. Of course, it wasn't a Chinese mantis, but I did learn a lot from the live insect and took photos for future reference. I sketched Chinese wooden tubs from my file and from books on China. I found no tubs exactly alike. They are handmade and not a mass production item. So I did have some freedom here.

Reading the story manuscript

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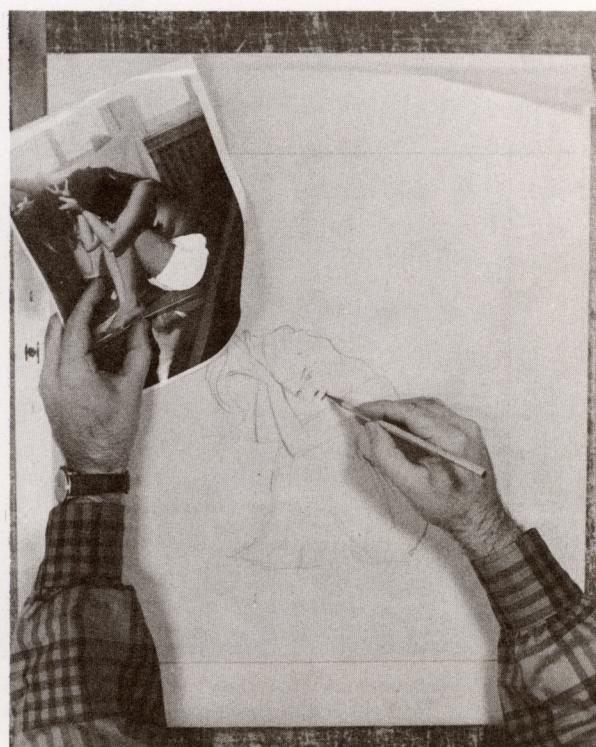


With all the scrap material assembled, I make the rough. Except for the wash cloth and comb, the arrangement is almost identical with the finished art. I usually make a rough in black-and-white to get the proper arrangement of shapes. Color is added after the

composition is set. This way, no matter what happens to your color in reproduction (and strange things do), you still retain your basic composition. The design of the page is not disturbed. I go into this subject thoroughly in Lesson 3.



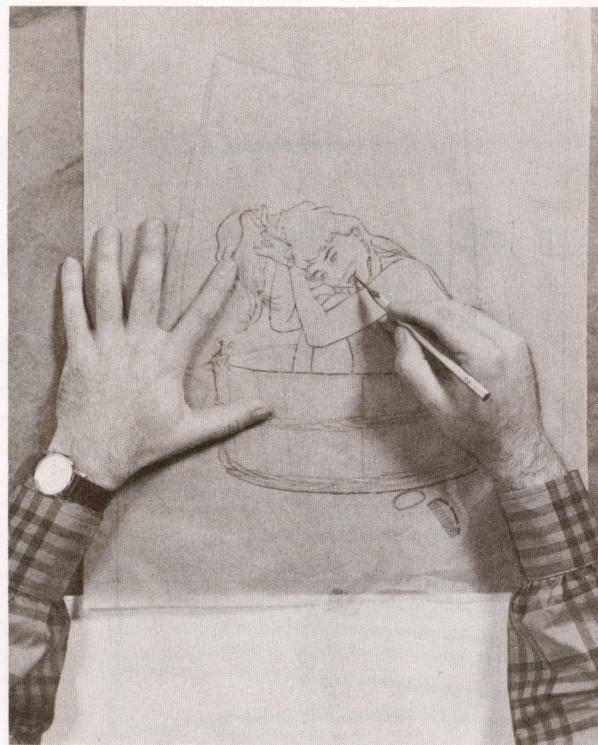
A Chinese model was photographed. A tub was unavailable so I had to dub one in. It is rare that I do not have the proper prop or one similar. This was one time I was too far from my studio while photographing. I have blacked out the model's face at her request. The above photo was the best of thirty five pictures I shot with my Contax camera.



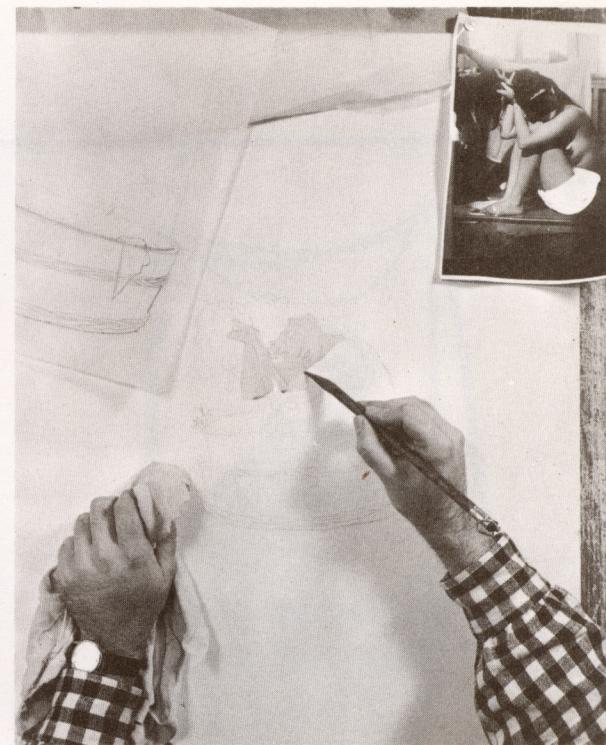
With the photograph of a model, I drew in the figure after having determined the size I was to work. I try not to work too far from actual size. In reproduction, much is lost in reduction. This particular job was painted one-fourth larger than it appeared in the magazine. Here I was working on tissue paper using an HB pencil.

Reading the story manuscript

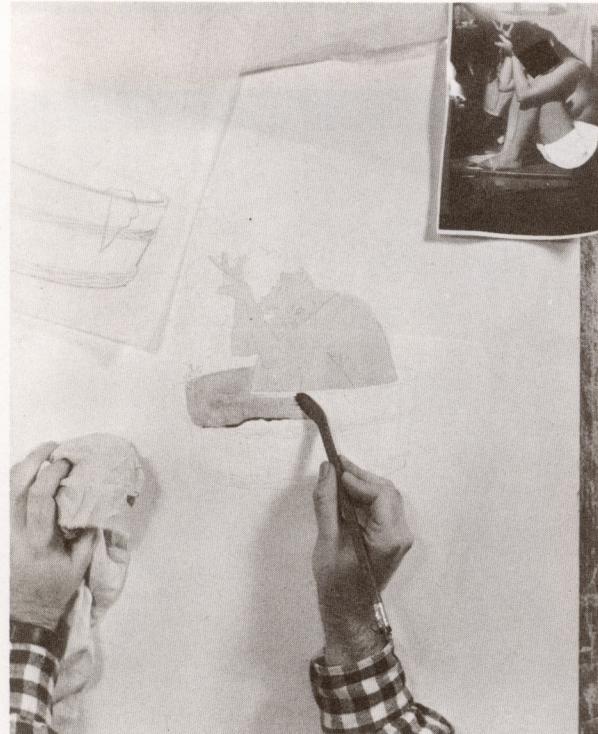
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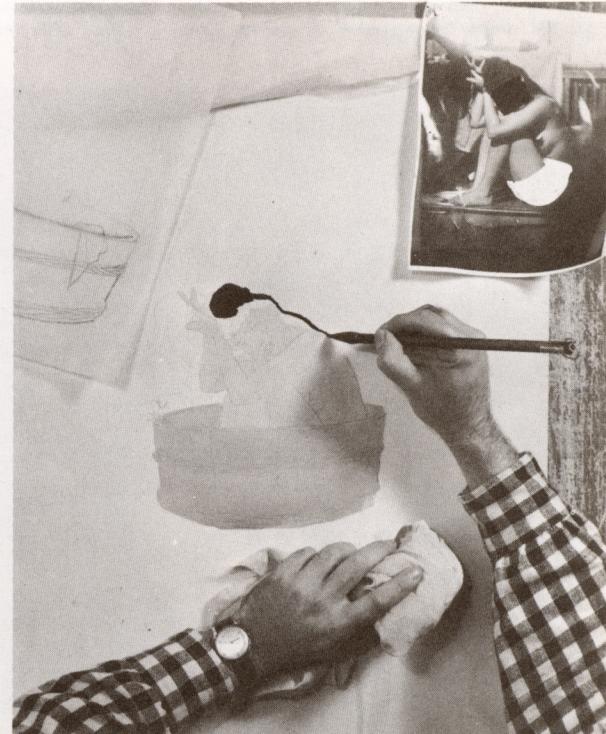
A sheet of tissue was put over my pencil drawing of the last step, and I made a new one, retaining the lines I wanted. This second sheet is my guide for the finished job. I traced it down on the water color paper, using a 7H pencil. The gray tracing paper you see tucked under the pencil drawing was a home-made job. An extra soft pencil was rubbed over the sheet, then evenly distributed by rubbing cotton dipped in lighter fluid over the surface. Scotch tape holds all the paper in place.



I mixed the flesh color with water and applied it rapidly to avoid streaks. Spectrum red, brilliant yellow, and Ultramarine made up the flesh tint on this assignment. With plenty of water I made a 10 inch puddle of it on my porcelain-top table, stirring it with each brushful I took.



I decided to discard the wash cloth, which can still be seen on the tracing at upper left. I felt it took the eye away from the praying mantis. I washed it in tub color, using the same red, yellow and blue in different proportions.



In the meantime the flesh color had dried, so I applied the hair in reproduction black. The hair is the dynamic color note on the page of grayed color. In this instance it is black. On another illustration it may be red or green or any color that is not prominent elsewhere on the page. I try not to play up more than two colors of equal importance unless the situation I illustrate demands a flashy treatment. Restraint in color, with occasional jobs in many intense colors, keeps my work from appearing too uniform and avoids a boring sameness. The insert shows the finished illustration as it appeared in the *Ladies Home Journal*. →

Reading the story manuscript

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"Bolinvar" *Ladies Home Journal*. Carbon pencil on paper.

Keep your audience in mind

The audience is all important — after all, those are the people to be pleased. Find who constitutes that audience. Obviously the women's magazines appeal to the women. Keep them in mind if your illustration is for that type of magazine. Depict scenes and make portrayals that they enjoy seeing. An example is the illustration "Ordeal" that appeared in the *Ladies Home Journal*. My illustration, reproduced on the following page, shows a gentleman really going through an ordeal. He took his wife's chores for a day. Any woman reader will be delighted to witness such a scene. It was a natural for a woman's magazine and I show it here merely as one approach to the subject. The series of pictures showing the same man had a movie feeling and gave the reader a chance to follow each movement he made. It made the reader stop. That is also an important first step. Try not to let the reader leave your page without reading the story. Use all the devices you can to entice him. Your job is to sell the story the best way you know how and at the same time to dress up the magazine by making your job an attractive part of that issue.

You can help yourself and the magazine by being in

close contact with the magazine's art director. He knows what is needed to make each issue complete in itself. In Lesson 12 I dwell at length on working for the magazines, how to approach the art director, what the art director wants and expects from you, how many samples to show and all the things you must know to enter the field of illustration.

The illustration on page 18 is another example of an appeal to a specific audience. During the war this illustration appeared in the *Ladies Home Journal*. It was part of a series of "Candy and Bill" stories by Elizabeth Dunn. The war had disrupted such homey scenes. Here were a wife and her husband having breakfast in bed, reading the Sunday papers. She has on a so-soft marabou jacket. The entire scene is gay and cheerful. It was an escapist illustration and welcomed by many women readers. This particular illustration was awarded the New York Art Directors' Club medal for that year. I believe its timeliness had much to do with the award. The success of the *Journal's* Mother and Daughter covers also is a result of knowing and working for a definite audience.

Reading the story manuscript

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Never deceive the reader. When I mentioned using devices to entice the reader to stop, look and read, I did not intend to advocate depicting a situation that may be misleading. In other words, show several horses if it is a horse story, but never if it is not.

Some things are sure-fire attention getters, or "stoppers" as I call them — the embrace (clinch), babies, flowers, dogs — to name but a few. When an opportunity presents itself, subjects of this type can be incorporated in an illustration. However, try to find a different way to present these attention-getters each time you use them. See them your way. To the fore comes your self expression, your ability to interpret life, your personality and inventiveness. Avoid set formulae. Your great love to create pictures should be above copying. Never, never copy a painting or photograph

by someone else and offer it as your own. If a magazine or advertising agency finds an artist has done such a thing, it will conclude everything he does is copied or traced, and he will no longer be in demand.

Let's pretend you have a manuscript from a magazine. The art director, after seeing your samples, has assigned the story to you because through his experience he believes you are the one to make the picture. He may give you a rough sketch he has made to show space requirements, tell you whether the job is to be in full color, two color, black and white, or a combination of these. He may indicate the situation to be illustrated, and whether your illustration is to bleed (be printed without margins).

Now you read the manuscript. In the back of your mind you have your audience. As characters appear,



"Ordeal" Ladies Home Journal. Gouache on paper.

Reading the story manuscript

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Five "stoppers"**I have used**Falling statue from
"Experiment Perilous" Ladies Home Journal

you jot down the descriptions of hair, eyes, type, build, age, whatever the author offers. Do not write on the manuscript, have paper handy for your notes. It is best to make your notes as you read (as I demonstrate in the photograph on page 12), especially if the manuscript is a book length novel. You should also make notes of the time and place, the clothes worn and anything else pertinent to illustrating the situation chosen by the art director in his rough.

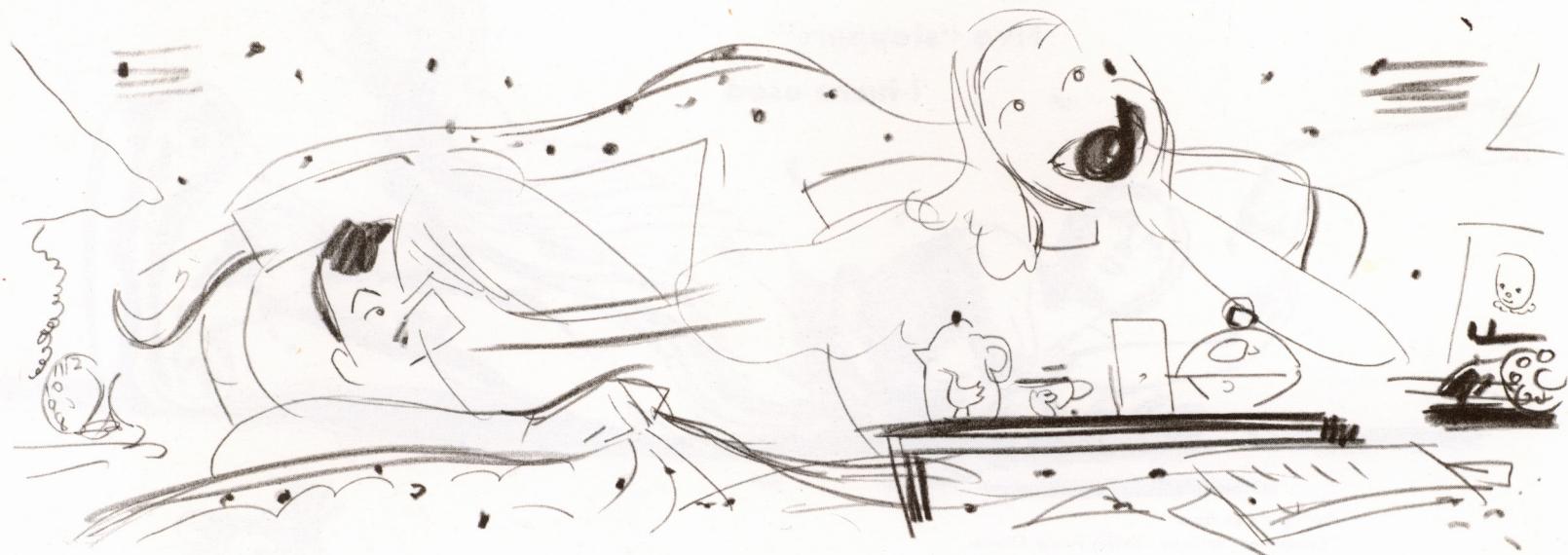
I don't believe an art director expects you to stick too closely to his rough. If you bear in mind his space limitations, color choice and the episode to be depicted, you can give your interpretation from there. The art director will probably let you pick an episode and create a rough if you prove to him you are capable — a much happier condition for a better illustration. A good way is for you to make a rough to compare with his. He may like yours better. If not, you will learn why yours is not as desirable. This is important first hand information. Maybe the next time, with the criticism you have received, you can make a rough that will be well liked. In time, after the art director has faith in your ability, you will do your own roughs.

Now you have finished reading the manuscript. What is the mood of the story — gay, tragic, melodramatic, frivolous, homespun, smart, glamorous, adventurous, whimsical, fantastic? Does it suggest a close-up? What is

Bantam hen from
"Wolf Story" Ladies Home JournalBaby raccoon from
"The Voice of Jerome Kildee"
Ladies Home JournalHalo from
"Finest Man in the World"
Good HousekeepingFainting lady from
"Democracy is Really Wonderful!"
The Saturday Evening Post

Reading the story manuscript

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This was the rough for "The Timid Miss Smith." While these may appear as scribbles at first glance, notice how things of importance are accented, leading the eye about. This loose framework has my composition placed in a solid manner. The design of

the pages cannot cause trouble later on the job. Everything has its place and a reason for being so placed. In Lesson 3 I explain this phase fully.



The finished job as reproduced in the *Ladies Home Journal*.

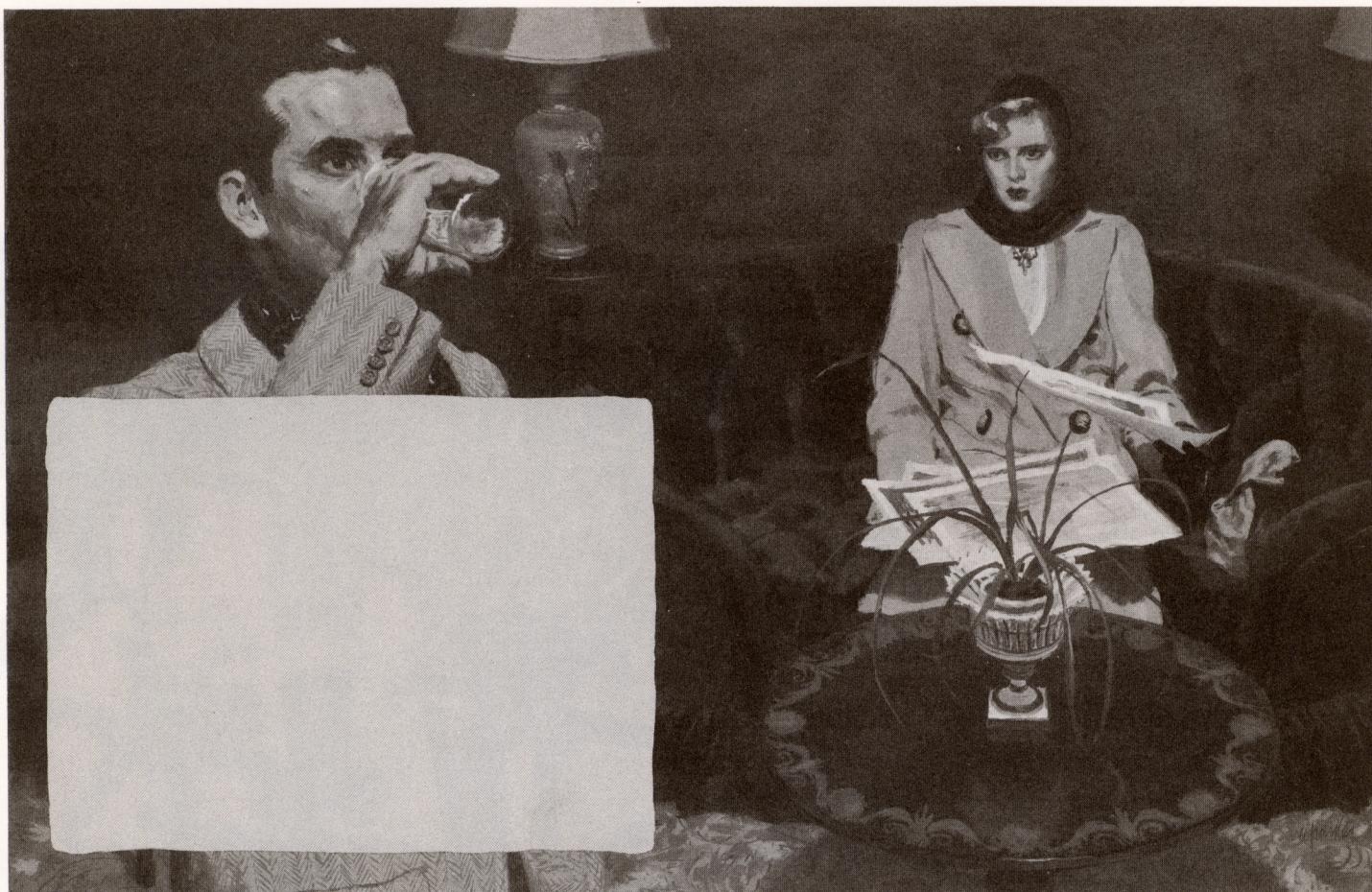
the important accessory? Whatever it is, try to show it in your rough, through color, design, line, tone, drawing, in every part of your composition.

Now you are about to choose your props. Their shape has a bearing on your composition, on the patterns you must work with. So, before you begin to compose, set the locale of your rough. You start with the setting as a background. Choose what is best in the setting to enhance the mood. Now that you have established the mood and the setting, your next step will be to get the props and do the research. This is covered in Lesson 2.

I have tried to start at the beginning by making you conscious of your audience and mood. The following lessons will touch on all phases of illustrating a story. It is difficult not to overlap a bit. Each lesson may have some information bearing on other lessons. The making of an illustration is so closely knit, with everything of equal importance, that to segregate each phase entirely would be impossible. When repetition is encountered, it is because I think it puts across a point I want to stress. I feel if I repeat important points often enough, they will become important to you.

Reading the story manuscript

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"Design for November" *Ladies Home Journal***Tailoring Pictures to Stories**

MOOD: Dramatic

AUDIENCE: Women

REQUIREMENTS: Four color. All-around bleed.

MEDIUM: Oil on gesso panel.

STORY: The story of a girl who let nothing stand in her way, not even murder, to further her husband's career. I chose to illustrate the split second before the murder to give a tense dramatic scene, a scene of suspense to keep the tone of the story yet not give it away. The girl is holding the intended victim's water color sketches after having poisoned his drink. The expectancy in her face is one of horror mixed with determination to carry out her plan. Her left hand is poised with arrested motion as she awaits his demise. Her attitude says something is about to happen.

This illustration was made without photographs. I spent four hours painting from the male model and six from the female model. The props were from my home. The plant is a pineapple. Its all-over shape had a sinister quality, say of a spider or an octopus. This furthered the dramatic effect and made a decorative spot upon the solid tones of color, giving interest and variety. To keep the plant from attracting too much attention, I combined its busy pattern with a decoration on the table top and put it in a porcelain basket

bowl that tied in with the water color papers. Try always to make the props and figures belong to the composition. Notice how I made everything "stay in the picture", even the paper bag of lemons on the girl's left. I made it fit by placing it partly behind the arm of the love seat and close to the only other paper in the setting, the water colors. Thus, the paper textures are a unit and do not have a tendency to jump around. I isolated the girl's face by keeping the background dark against her black head covering. Thus her face is the center of interest, as it should be. No matter how busy the arrangement below, you look at her first, an oval above the arc of the love seat. The panel of white under the man's head is for the story's title and text. This spoils the look of the original painting. To avoid this, make a tissue overlay showing where text is to go. This is a "must" if you expect to show the job as a sample. The art director may need more or less space than you allow. With the proper information, you design your composition accordingly. I explain this in Lesson 3.

Reading the story manuscript

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"Wrong Number Please" *Ladies Home Journal*

MOOD: Light romantic

AUDIENCE: Women

REQUIREMENTS: Four color.

MEDIUM: Gouache and colored ink on drawing board.

STORY: The girl was in love with a voice on the phone.

A photo was used for the female model. The man and phones were done from real models. The cupids were done in colored ink for brilliant transparency. This light and gay story demanded a light airy feeling, which was made possible by using a white background and spots of color, and the thin line treatment of the girl's blouse. The cord on the phone furthers the line treatment. The girl has not seen the owner of the voice; hence, just his mouth and hand appear — enough to show the owner is a man. The love theme is shown by cupids whirling around her. They are transparent silhouettes to indicate they are not really in the room, but represent the way the girl feels about the phone and the voice she hears over it.

While I was on a vacation in Florida, I noticed a scarf

in a shop window. I saw possibilities in it for a future color scheme for a light and gay story, so I bought it. The scarf had a decorative map-like street design with scenes of Paris in the center area done in thin black lines. This was surrounded by a border of letters in four colors spelling Paris. I gave the cupids those letter colors. The girl's blouse was inspired by the map-like scenes. Always keep your eyes open for these interesting props as color schemes are apt to appear at unexpected times — even on vacation! In my next lesson you will find more about the importance of props to the illustration, how they inspire me and how I use them. I photographed the girl in various attitudes as though waiting for the phone to ring. I chose this particular pose because her head would go on a horizontal line in my composition, tying with it the phone in front of her and the man behind her to form a unit. Thus the scattered cupids would not destroy the basic picture underneath.

Reading the story manuscript

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*"The Voice of Jerome Kildee" Ladies Home Journal***MOOD:** Humorous**AUDIENCE:** Women**REQUIREMENTS:** Four color. All around bleed.**MEDIUM:** Oil on plywood.**STORY:** This hermit built a hut at the base of a Redwood tree, made friends with animals and especially with a raccoon family. The male raccoon joined our hero Saturday nights in a wine spree.

I photographed the adult raccoons in a tree at the zoo. The male wasn't singing, however, but was reaching for food. The oven door was a tree limb on the photo. The baby was a combination of baby raccoons from my file. The boots, lamp, saucer of wine and clothing were painted from life. The rest of the props were converted to fit from my file. The fringed wall hanging was so made to give a white ground for the text.

This story was unusual for a woman's magazine, and the challenge was to make it appeal to the woman reader. Therefore, I purposely did not show the complete interior of the hut, but picked interesting props to form shapes in the composition. The upholstered

barrel chair, for example, the quaint stove, the red towel rack with a flowered towel and the natural "stopper", a mother raccoon with her baby. She is scampering to safety in the oven as our hero bursts into song. Father raccoon also sings with the plate of wine in the foreground. Because the setting was in the woods, I painted on wood, letting the grain give spirit and texture. The hero's legs are really the untouched plywood background. The story was about the man and to assure his prominence I had him cast a shadow. From the ceiling hang buttons tied to strings. The story explained that the man could open and close cupboard drawers with this contrivance so that the nosey animals could no longer get into them.

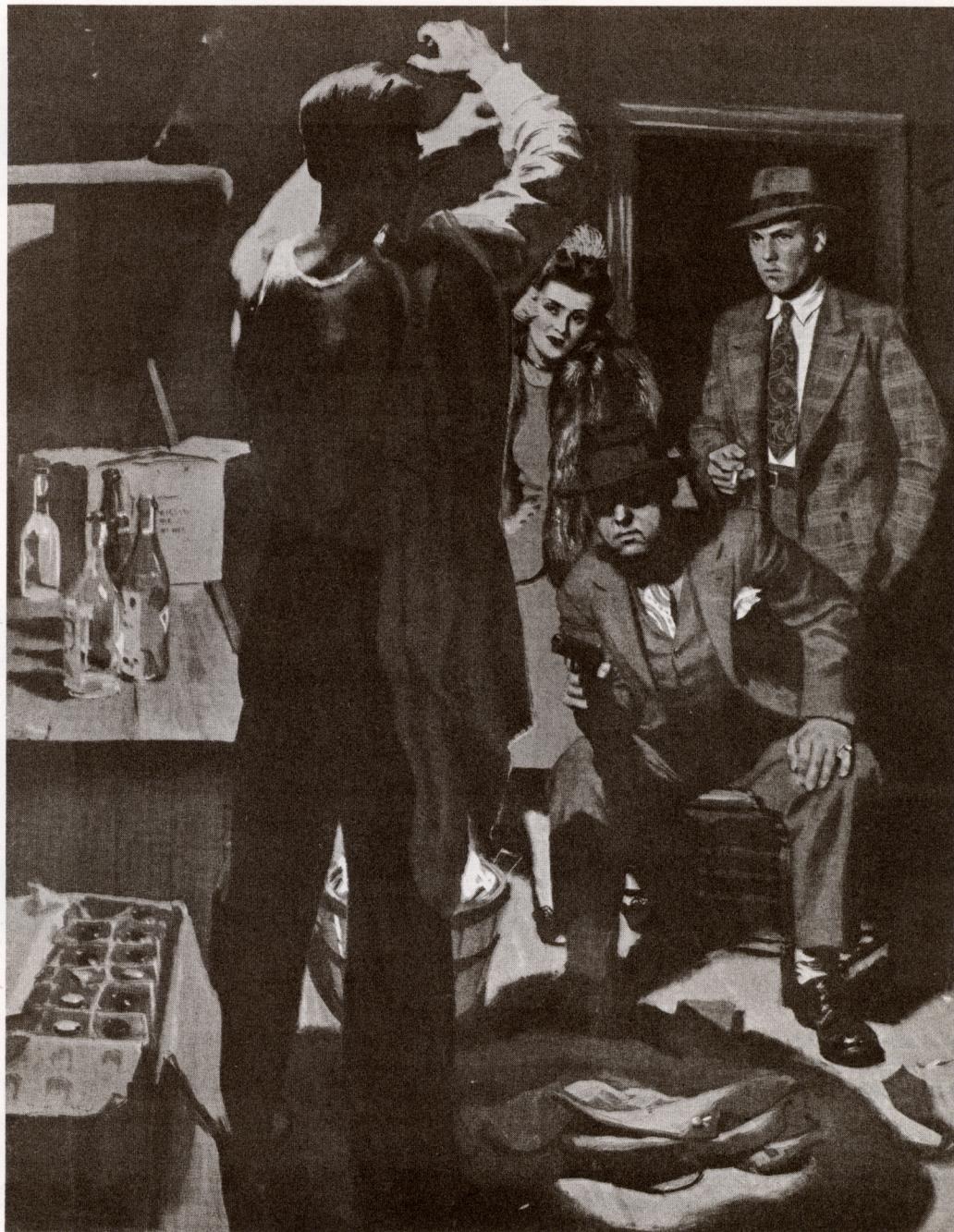


Actual size detail.

Reading the story manuscript

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MOOD: Adventure
AUDIENCE: Mostly men
REQUIREMENTS: Four color. All around bleed.
MEDIUM: Gouache on drawing board.
STORY: This transport pilot was flying a valuable cargo. He was waylaid by the villain and at pistol point was told to remove his uniform so that the man at the right could masquerade as the pilot. Their plans went awry when the pilot hero in removing his shirt pulled the light cord and the resulting darkness settled matters for the best. This is a tense moment. Looking closely, you'll see the light cord very close to his hand. The reader could do his own deducing.



"Diapers for Flight Six"

By permission Saturday Evening Post © 1946 Curtis Pub. Co.

The models were photographed, but the props, including the cases of beer and the bottles, were posed in the proper lighting and painted directly. I discovered interesting touches such as the indentations on the carton top at lower left, caused by the bottle tops having been pressed against it while packed. Getting the real article gives your illustration that honest touch and affords you the thrill of painting from life even though photographs are used for the models. Whenever possible, I paint from the live model. The color is before you and changes are easily made without the bother of re-photographing the models and costumes.

The light fixture, being high, set my source of light, bathing the figures and making the hero interesting

with light and shadow arrangements. The redhead gun moll and the tie of the man at the right were the most colorful touches. I tried to make the dark and light patterns give interest throughout because of the absence of bright colors, weaving the shadows into the figures and background. The spire of light area defines the hero's legs, the carton top on the table points to his ribs, the shelf to his head. The villain's pistol points to his mid-section, the light cord points from above. These points hem the hero in a stiff, motionless pose. He is really surrounded. I have avoided such cliches as the blue-jeweled character with the broken nose, cauliflower ear and dark pin-striped suit. I do not believe in set types.

Reading the story manuscript

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"Rebound"

By permission Saturday Evening Post © 1946 Curtis Pub. Co.

The He and She models could not pose the same day, so I photographed them separately and combined the best of the photographs. I dubbed in the restaurant interior. I borrowed the props, brewed my own coffee and painted them from life. While I was painting the doughnuts, I was called from the studio just long enough for our dog, Jeff, to eat every doughnut. I had placed them on the floor to get the proper view looking down and Jeff thought I had suddenly become the ideal master. When I returned to continue painting, I found an empty plate, but Jeff's powdered-sugar muzzle told all. Now the studio is off limits for him.

The situation at the airport restaurant where the hero says, "Listen, I'm trying to pick you up. Either I

MOOD: Light romantic.

AUDIENCE: Men and women.

REQUIREMENTS: Four color. All around bleed.

MEDIUM: Gouache on drawing board.

STORY: In this amusing story our hero, at an airport, tries to pick up a girl who is really his wife. After a brief three day honeymoon, he had gone overseas, returning after several years in the service. In the interval his wife has dyed her blonde hair. He does not recognize her upon his arrival, but he does think she is quite attractive. You can imagine his plight when she identifies herself. There is a happy ending, however.

get cooperation or I'll take my business elsewhere," seemed the logical one to illustrate. It was raining and the author described their apparel. This set the color scheme. The painting of the white gardenia corsage under the transparent raincoat was a tough job to do convincingly, but the actual corsage plus the actual raincoat helped solve my problems. I wanted an intimate feeling to the scene, so I chose a look-down shot to eliminate the interior which might prove distracting. The man and girl were framed by counters. I used the color on the stool tops behind her to further the close-together look. To make her belong to the setting, I made the shadows of her hair blend into the counter front.

Reading the story manuscript

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"The Amateur" Good Housekeeping

**MOOD:** Mystery**AUDIENCE:** Women**REQUIREMENTS:** Two color. Top and bottom bleed only.**MEDIUM:** Ink and wash on drawing board.**STORY:** This was a murder mystery. The woman holding her ears has just screamed, "There's a murderer loose, they phoned, said I'd be the next." Your sympathy goes to this character because she is in danger. Actually, she is lying about the phone call because she committed the murder!

The two women in front were photographed. The rest of the figures, including the props, were drawn from life. This illustration was done in black and red. A flat pink tint of colored ink was laid over the entire drawing. The illustration was then rendered in wash. Note how everything of importance was solved in the rough (upper left).

In doing an illustration, it is important to remember not to give away the plot. In a mystery story the guilty ones should appear innocent. I have tried to avert sus-

picion as the author intended. I used the grotesque telephone and put the taut cord parallel to the bottom of the page to give a tight, tense feeling for which the phone call was responsible. I felt it best to silhouette the group and setting to give more contrast and wallop to the scene. Since I could not use full color the darks and lights had to be made to work in exciting patterns. Interest was given to these patterns by providing the man with a striped robe, a challis print on a girl's robe, a quilted robe on another and a woven design on the rug. This was fringed to give a variety of edge because of the cut-out outer edges all about. The three light buttons and belt on the dark main figure made her stand apart and have importance. There was no side bleed, so the cuckoo clock and table were placed to give an illusion of bleed rather than a straight edge which would have left a meaningless white band down the right side.

Reading the story manuscript

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"The Wish" *Good Housekeeping*

MOOD: Suspense

AUDIENCE: Women

REQUIREMENTS: Four color. All around bleed.

MEDIUM: Oil on gesso panel.

STORY: A man plans the murder of his wife. He rents a war-damaged place in England and lies to the villagers about his wife being a sleepwalker. He believes he sees his way clear to push her through a gap in the railing. His alibi will be that she walked in her sleep. The murder is not committed.



I painted the man and the flower pots from life, the railing and shadow from a miniature model I constructed, all the rest from file scrap.

The reader cannot guess the outcome of the story from the illustration. As I have said, the plot of a story should never be given away by the illustrator. I purposely tilted the horizon line to add a feeling of falling through the railing. The motor boat adds height to the balcony which otherwise might appear to be floating on the water. I planned for the reader's eye to travel from the man's head along the railing to its damaged part, where the motor boat takes the eye through the railing momentarily, then back through the elongated shadow of the railing to the man.

How I make a picture

by
Al Parker

2
lesson

MEMBER OF THE FACULTY OF

Institute of Commercial Art, Inc.

Westport, Connecticut

Research, props and files

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Surrounded by scrap for illustrating "The Secret." (See page 13).

Research

Classified picture clippings represent the illustrator's reference file

Research is an important part of an illustrator's work. It is collecting pictures, photographs, sketches and notes of how things look for use in the illustration which you are called on to do.

Aabenraa or Zwingli

Suppose the locale of the story I am assigned to illustrate is the harbor of Aabenraa. Every detail of this Danish town's harbor that I depict must be accurate. Suppose I

Research, props and files

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am called upon to show in my illustration a portrait of Huldreich Zwingli, as he looked in 1500 while a student of philosophy at the University of Vienna. These problems must be solved by reference to: 1. my own file, 2. the public library (the first and last words in the *Encyclopedia Britannica* are Aabenraa and Zwingli), 3. someone who has special knowledge of the subject. Thorough research guarantees that my illustration will accurately represent the subject I have to paint.

You cannot start a file of your own too soon, and you must forever add to it, because you never know the objects which you may be required to include in an illustration for a story. Do not miss an opportunity to do something authentic and exciting merely because obtaining the material or the exact information will involve extra work. Be prepared in advance to illustrate anything. Then, when you get an assignment, you need not spend time in preliminary research — determining the physical appearance of the objects which are to be included in your picture.

You should have a classified file of picture clippings — inelegantly called "scrap" — from magazines, newspapers, catalogs, books and many other sources. Making such a file is a time-consuming job, so coax relatives and friends to help. This lesson contains instructions about how to proceed.

Be observant. Remember the things you see which inspire you and give you the urge to paint them. Make sketches or notes so you will have them available for future illustrations. Perhaps a friend has an unusual house plant or an interesting porch chair. Make a note of this for your file.

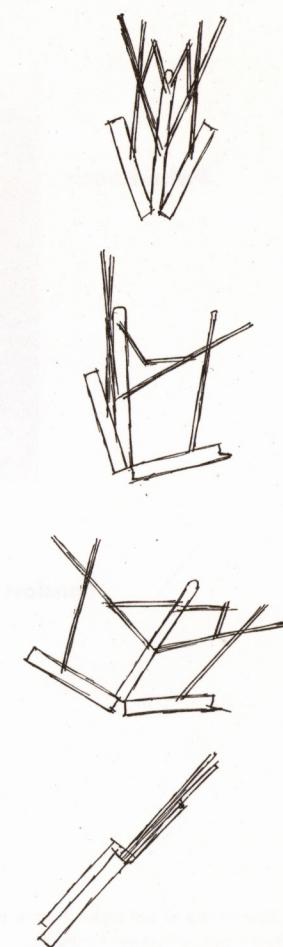
Include in this file the names of people who can give you information to make your pictures ring true — doctors, florists, antique dealers, possibly the name of a jockey who would be helpful if you were asked to illustrate a race horse story.

You cannot *see* an object unless you know its function and understand its purpose. So unless you understand the thing which you are to paint, get someone to explain it to you. In this way you will avoid letters from observant readers pointing to your inaccuracies. These can be very embarrassing. Start right now by jotting down the name of your neighbor whose basement resembles a medieval catacomb, the barber who collects stuffed animals, the location of that weeping willow.

You can hardly have too much scrap, but there are times when too much of it in one picture spoils the illustration. Suppose the action of your picture has a suburban railroad station as a setting. Perhaps you have a photograph or a sketch of one including a conductor waving, a sticker on a window, hand trucks being loaded, a crying baby, a puzzled old woman, a half-painted door, a taxi telephone and other details. Each detail is fine and interesting, and you may be inclined to include all of them. But too many details are confusing and have a tendency to subordinate the main action. Then the mood of the characters is lost, and the picture becomes a portrait of a railroad station instead of an illustration. So save some of your scrap for future use. Your picture can still say "railroad station" without showing each hinge, bolt and running figure.



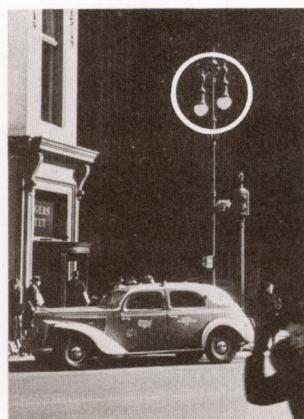
Here, for example, is a music stand—the ordinary catalog view and the interesting shapes the rack of the stand takes when you fold it in your hands. Having the real article for study, when possible, enables the illustrator to create interesting and truthful shapes in his composition. There is no reason to be saddled with one ordinary conception of an article!



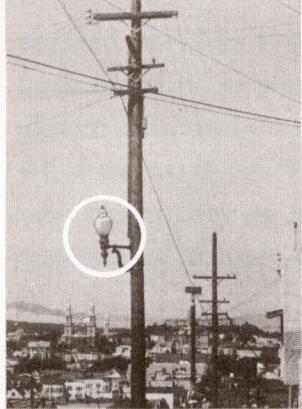
Research, props and files

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New York



San Francisco



Paris



Palm Beach



London



A few of the street lights I have photographed for my files. I photograph all of the scrap I can, wherever I may be.

How to gather file material

If possible, make a personal inspection of the object pictured in your scrap. Your file will show you what it looks like, and can create the mood and start you on a rough sketch, but do not allow this to be the end of your research if you can see the object itself. Your file can tell you that the object comes in several colors or sizes, but it can't tell you as much as the article itself can say.

Mail order catalogs make fine sources of scrap, but most of the articles are in very ordinary, often unnatural, poses for the illustrator. So try to give your own interpretation and perspective to them. But remember that your picture will be more convincing if you can see the actual article pictured in the catalog unless you are already entirely familiar with it.

Start a library of reference books on birds, animals, fish, flowers, architecture, costumes and other subjects likely to appear frequently in your pictures. Add to this as your budget permits. Cultivate your public library which is likely to have many out-of-print books, costly reference volumes, a book and magazine index and other aids. However, a public library usually concentrates on the printed word. You must rely on your file to a large extent for the printed picture, and as it develops, it will become your real reference file.

When you can't find a prop you need, call on friends, neighbors, even casual acquaintances, for help. Nearly anyone will aid you if they believe that you are sincere and your need is urgent. I once had to include a peacock in a picture. I had enough material in my file to arrange a composition for a rough sketch. Then I needed the real thing. I wanted to see a live peacock. There was one in a zoo forty miles distant. After I had finished the job, my milkman heard about it and told me a neighbor one mile away had a peacock in his chicken yard. So you never know who can help you. Tell your problems to anyone who will listen — including your milkman.

Travel is a fine way to gather material for future use. Even a bus ride to the next town should supply you with wonderful scrap. Watch a roadside diner in action, see how the people act, how the cook makes a hamburger, the way the steam discolors the ceiling, the tricky clock with the neon sign around it. You need not

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sketch all these things, just see them, experience them and remember them.

Observe the garage and chat with the mechanic while he repairs your car. Maybe he has a collection of pictures of old automobiles, or there may be a wrecked car you could photograph. This will come in handy when you are asked to do an accident picture, and it will be more authentic than any wreck you could imagine.

Be always on the lookout. Watch the high school band practice, watch behavior in your ten cent store and the park pavilion, observe the couple next door with their new baby, look at what goes on in a hospital when you visit a sick friend. Visit a movie theater in another part of town. You will be more observant than at your neighborhood movie, and you may notice details which will make a delightful background for an illustration.

Wherever you are, always keep your eyes open. After awhile, this will become a habit. You will find no need to gape — just really *look* at what you see. You may never become a walking encyclopedia, but each new assignment will bring you one step nearer. You will begin to know the difference between taffeta and faille, between an Alfa-Romero and a Winton.

Really, it is all great fun, and also, this research will

be easing your task of turning out honest pictures. Do not allow boredom to enter — if you are bored, your picture will yawn too. So make the whole job exciting to do, both the research and the picture itself. Try to find some research for a picture or some part of the picture which gives you a thrill.

Accompanying this lesson are several illustrations which presented me with some research problems, and a description of how I solved them. I hope they will help you to understand my approach to this phase of illustration.

Frequently I must include costumes or uniforms in an illustration. If it is a period story I am to illustrate, I find the problem tougher. In such a case, you usually must rely on your scrap unless you have access to authentic period costumes in a museum or elsewhere. Whenever you do locate an authentic historical costume, make a note of its location or buy it if you can and add it to your art wardrobe. An authentic period dress or evening gown can be used many times, merely by alternating the color, collar, belt, sleeves or other details.

A wardrobe of period clothes will pay for itself many times over. The clothing can be used repeatedly as a basic pattern which you can alter to suit each picture after studying costume plates or books on period fash-

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Gathering scrap in a corner of my file room.

ion of the era involved. Of course, you can rent costumes, but if you do so, make certain they are authentic. Check with your file. Avoid making an illustration for a period story which gives the impression that it is a costume party which might have occurred last night. Your figures must be *living* in their clothes, not merely wearing them. This is particularly true if wigs or beards are used. (I have on hand theatrical make-up and hair for beards.)

As for uniforms, if I am going to make a picture of a policeman, I ask one to pose for me. The officers who act in police benefits usually are the best ones to pose for your pictures because they are not likely to be too self-conscious. If you are doing a picture of a chef, a bus driver or a filling station attendant, find a real one to pose for you if you can. He and his uniform both

will be authentic. We will consider this point at greater length in later lessons.

Your costume wardrobe might well include such items as a top hat, pith helmet, yachting cap, canes and umbrellas. Your family and friends can assist with various types of wearing apparel. Thus your illustrations wardrobe may include the closets of all who are willing to give your illustration a hand!

Save as many actual props as your studio will hold. I have all kinds of old furniture, valueless books for burning and tearing and odds and ends of bric-a-brac. One dilapidated cane-bottomed chair finally found a place in an illustration simply because the seat was pushed in and useless. It gave my scene an honest touch. I would hesitate to kick a hole through a chair for an effect or to break a window for the same purpose — but

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having an old storm sash handy for such an emergency is helpful indeed.

I consider research and an adequate picture file for illustrators so important that I am going to describe just how I proceeded in starting such a file. The system which I present can be expanded easily to include additional classifications as your scrap grows through the years. Here are the materials required and how they are used:

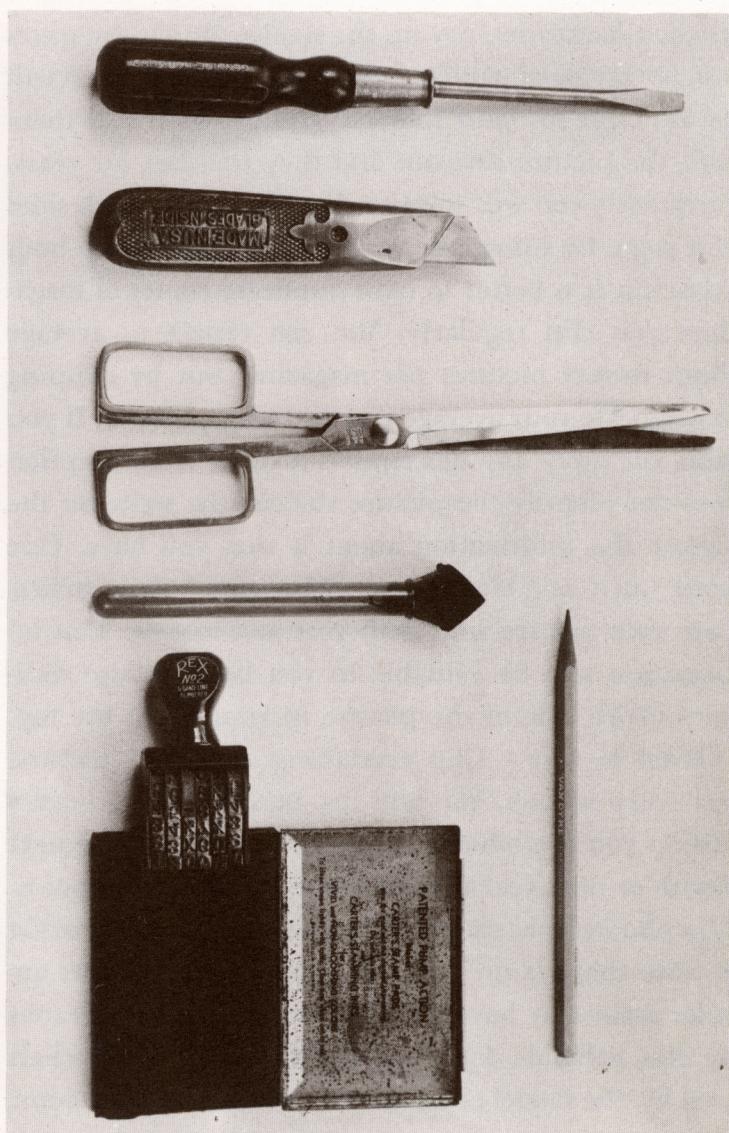
The Cabinet — A four-drawer steel filing cabinet is ideal. The drawers should work easily, but it need not be a suspension type file or have a lock. It should be letter size rather than legal size as there is little advantage in the latter and it costs more. If you do not wish to buy a steel file, get the one-drawer corrugated board file known as a transfer file. Or you can start with something as simple as a wooden box or even an orange crate, as I did.

The Folders — They should be letter size and third cut because any other cut is impractical. They come in boxes of 100. Get the heaviest weight you can buy.

The Labels — Labels are desirable because they can be typed and renewed when necessary. The kind with a bar of color can be obtained in booklets of about 250 and is neater and better to use than the solid color labels in rolls.

The Tools — A knife of the razor blade type is best for cutting clippings. A heavier knife or a screwdriver is good to remove the staples in magazines in order that entire pages can be taken out without tearing. You will need a large pair of shears to clip newspapers. A cutting board such as a Masonite panel will save your drawing board when cutting magazine pages. A rubber stamp dater is a must and you need not lick gummed labels if you use one of those inexpensive devices consisting of a tube to hold water with a rubber sponge at one end.

The Materials — Magazines, valueless books and newspapers are your picture sources. Magazines more than five years old usually have a diminishing value. (Except those for animals, Nature subjects, costumes and antiques.) Almost any magazine containing photographs is worth clipping. The best ones, of course, are the picture magazines, the home and garden, fashion and travel publications. If you file magazines without clipping and rely on the publisher's index or your



The tools for making the clipping file.

memory, you will waste some of your most useful material. Always clip them. Many cheap and otherwise worthless books also would be more useful to you by clipping the pictures. Newspapers are sources for such subjects as current fashions, auto accidents, policemen and sports.

The Sources — Your attic, basement and closets, and those of your friends, will yield enough magazines to start a file. In some cities there are shops which handle back issues of magazines at a lower price than current issues. Junkmen are good sources, and so are apartment house superintendents and railroad conductors. Some magazines you will have to buy new.

The Clipping — Start by taking the magazine apart. Saddle-stitched magazines — those with a wire staple at the center fold — can be torn apart. In handling side-

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stitched magazines, pry up the staples so that the pages can be removed without tearing. Some pictures will be too large for your folders. In such cases, fold them with the picture side out and they will last for years. Frequently you will want to clip pictures on both sides of a page. By using care, you may be able to clip both sides, but it is better to have duplicate copies of magazines you clip regularly. You can expect to average about twenty pictures per magazine, but by clipping in duplicate your average may be thirty pictures. If you must cut away any descriptive text, or if the caption does not identify the picture sufficiently, write on the picture the information about it that you have. One word, such as "Mexico" or "Victorian," may suffice. Date each picture with both year and month. This information will be valuable to you later. It also indicates which side of the picture in your file is the top.

What to Clip — Clip everything, not every picture, but every subject. You will not be interested in every subject you clip when you clip it, but you will be next month or next year if you have to make a picture of it. Clip photographs rather than the work of another artist because there is no point in repeating any errors another artist may have made. Most fashion photographs are less valuable for the fashions than for the chair used by the model or some other decorative note. Some photographs may seem too small or not sharp enough to be of value, but if you look closely, you may find they are worth saving for some ideas they contain. Some light effect or the turn of a horse's head, for example, may suggest a picture to you some day. Thus the file is used not only for reference but also for ideas and getting you in the mood for your particular assignment.

Filing Classifications — Filing is just a matter of putting your clippings away where you can find them when you need them. The idea is to make the putting away and the finding as simple as possible. The chart included with this lesson shows how to classify your material. At the start, you will need no more than one folder for each general subject in the first — or left — column. Soon you will have enough clippings to require a further classification into the subject subheadings in the second column. When these folders become crowded, you will want to reclassify your clippings into the more specific subjects listed in the third column. For the first



Searching for weathervanes in the file drawer.

few days, this third classification will be all you will require. As your career progresses and your requirements are more clearly defined, other titles will occur to you and you will add to the list. When a folder becomes too fat, always reclassify. Never make two folders on the same subject. For example, instead of having two folders labeled "Dogs," divide your dog clippings into breeds or into "Puppies," "Hunting Dogs," "Small Dogs" and "Large Dogs."

First Breakdown — When you have clipped your first magazine pictures, label each of twelve folders with one of the subject heads appearing in the left column of the chart. After dating your clippings, and folding if necessary, separate them into these twelve classifications. Do not attempt to keep too many subjects in mind at once. An easy way is to divide your clippings into four piles — one for each of the four subjects. As you sort, put everything else into a fifth pile. Then divide the fifth pile into four more subjects and make another pile of the remainder. Divide the remaining

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pictures into the last four subjects, one of which will be miscellaneous, and file them in your folders. Now you have the beginning of a classified picture file.

Later Breakdowns — However large your file becomes, follow the same routine as described above. You can then break down one general subject at a time at your leisure. File your folders in alphabetical order, but keep all those under one general subject together. A file which is purely alphabetical, with unrelated folders following each other — as, for example, "Airplanes," "Apes," "Art" — ignores one of the main functions of the file which is to suggest ideas to you. For instance, you may be looking for "Flowers" and see the nearby "Vines" folder, and it may occur to you that vines will suit your composition better than flowers.

Filing Suggestions — Type the labels for your folders. On the first line put the subject title, such as "Dance" or "Ballet," and under that the general classification such as ENTERTAINMENT. Consider your file as an idea file. If you try to save and file ideas separately, you soon will have so many that it will be a chore to go through them. File your folded pictures with the fold up. Make it a habit to file new pictures either in front or back of the older ones in the folders. Then you can locate more easily the pictures which you recall filing recently. Do not permit pictures which you have removed from folders to accumulate. The longer you delay placing them where they belong, the more difficult the task will be.

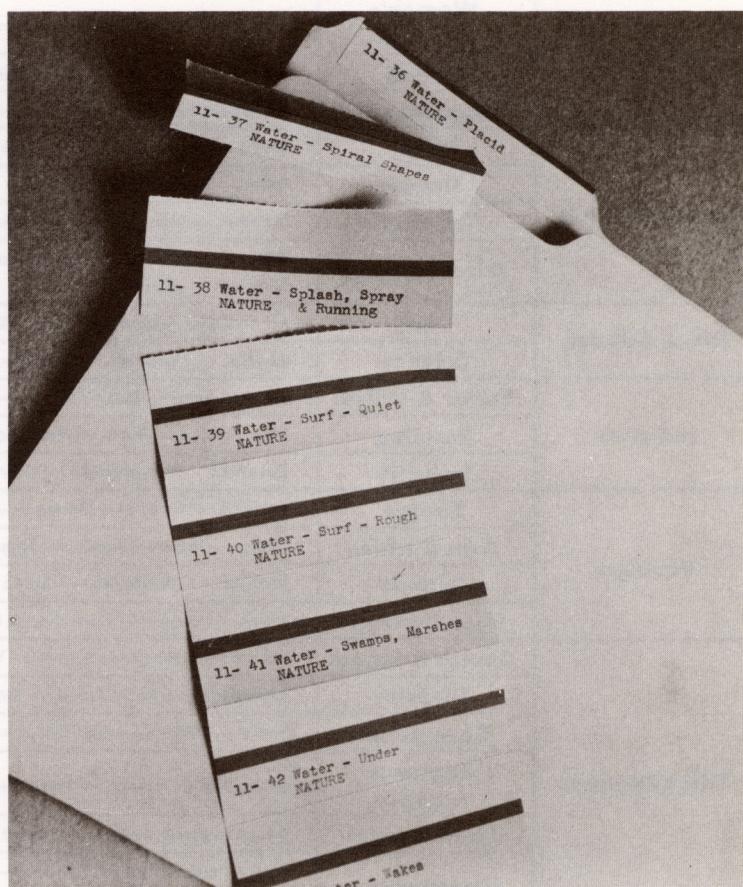
In front of each general subject keep a folder labelled "To Be Filed" into which you can file pictures newly clipped or removed from the file. This will keep them accessible until you have time to classify them further. When your file grows quite large, you will find it easier to replace folders if you give each subject in Column B of the chart a key number and also number each folder in that classification. For example, the folder on fireplaces might be labelled -2-2 "Fireplaces," HOUSING — Interior.

If you later reclassify fireplaces by types, you simply keep the number 2 and add a letter for each folder, as -2-2a, 2b, 2c, etc. If you write the number of the folder on the picture when you remove the picture from its folder (as, 2-2, above), you will be able to replace it easily.

While the individual folders will be filed in alphabetical order, there is no point in keeping general heads (Column A and B) in that order. It is better to consider what your needs will be and keep the general subjects you use most where they will be most accessible. If you use a lot of, say, sport pictures, you will want them in the top drawer of your file. Similarly, it is wise to abandon alphabetical order occasionally in Column C. Note that I do this with ROOMS, placing "living rooms" in front simply because it is used most often, and "powder rooms" next to "bedrooms" because they are closely related.

Before going on, I want you to remember never to trace or copy anything verbatim from your file. It is for ideas, reference and giving you the desired mood. Copyright laws are rigidly enforced. This type of file contains copyright material, so avoid getting into serious trouble.

Moreover, you want your illustration to be yours alone, not a rehash of something done before. The proper use of this file should pay huge dividends to your career. Use it intelligently.



Close-up of folder labels.

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Chart for Making a File

COLUMN A.	COLUMN B.	COLUMN C.
Housing	Exterior	Doors & Windows — Fences & Walls — Garages — Grillwork — Houses — Porches & Terraces — Stairs
	Interior	Doors & Windows — Fireplaces — Heating & Ventilating — Laundry — Stairs — Walls — Workshops & Tools
	Furnishings	ROOMS — Living Rooms — Dining Rooms — Bedrooms — Powder Rooms — Bathrooms — Kitchens — Closets — Halls
		Pieces — Chairs — Sofas — Tables — Chests & Cabinets — Desks — Furnishings by Periods — Outdoor Furniture
Nature	Gardens & Flowers	DECOR — Lamps — Clocks — Mirrors & Frames — Screens — Silver — Table Service — Liquor Service
	Trees	Flowers — Plants — Vines — Gardens — Garden Fixtures — Garden Tools
	Snow & Water	In Blossom — With Leaves — Bare Branches — Bark & Trunk — Tropical
	Miscellaneous	Ice — Snow — Water
Animals	Domestic	Clouds — Lightning — Rain — Mountains — Rocks
	Wild	Dogs — Cats — Cattle — Goats — Sheep — Rabbits — Rodents — Swine
	Horses	Bears — Camels — Deer — Elephants — Fox & Wolf — Lions & Other Cats — Monkeys
	Miscellaneous	Racing — Trotters & Pacers — Jumping — Running — Dude Ranch — Rodeo & Western — Work
Sports	Events	Birds — Fish — Fowl — Insects — Reptiles
	Individual	Auto Racing — Baseball — Basketball — Boxing — Bull Fights — Football — Hockey — Track
Transportation	Aircraft	Archery — Bowling — Camps & Picnics — Cycling — Fishing — Golf — Gymnasium — Hunting & Shooting — Tennis — Swimming — Skiing — Winter Sports
	Automobiles	Airplanes — Airliners — Airports — Helicopters — Parachutes
	Boats	Current — Foreign — Period — Station Wagons
	Public	Cabin Cruisers — Canoes — Merchant Ships — Ocean Liners — Rowboats — Sailboats
People	Public	Trains — Railroad Stations — Buses — Street Cars — Subways — Taxis — Luggage
	Miscellaneous	Trucks — Trailers — Wagons & Carriages — Filling Stations & Garages
	Children	Babies — Boys — Girls — Teen Age — Playgrounds — Nursery Furniture — Toys
	Men	Angle — Full Face — Profile — Mature — Old — Bearded — Tough — Emotion & Expression — Positions
Costume	Women	Angle — Full Face — Profile — Mature — Old — Emotion & Expression — Positions
	Miscellaneous	Children's Fashions — Men's Fashions — Armor — Military — Royalty — Stage — Uniforms
	Music	Hats, Shoes & Accessories — Dresses — Suits — Coats — Lingerie — Jewelry — Rainwear — Furs — Hair
	Dance	Ancient — 15th Century & Before — 16th Century — 17th Century — 18th Century — 19th Century — 20th Century
Entertainment	Theater	Period
	Miscellaneous	Children's Fashions — Men's Fashions — Armor — Military — Royalty — Stage — Uniforms
	Music	Drums — String — Wind — Symphony — Singers
	Dance	Ballet — Ballroom — Stage
Art & Science	Theater	Theaters — Dressing Rooms — Hollywood
	Miscellaneous	Radio Broadcasts — Radio Control & Technical — Television — Night Clubs — Restaurants — Parties — Carnivals — Circus
Industry	Art	Art — Color — Composition — Sculpture
	Science	Medical — Hospitals — Dental — Laboratories — Astronomy
Foreign	Stores & Offices	Barber Shops — Beauty Shops — Department Stores — Drug Stores — Food Stores — Offices — Banks — Wall Street
	Farming	Farm Houses — Barns — Farm Equipment
	Industry	Chemical — Construction — Dairy — Factories — Mining — Oil — Steel — Wood
Miscellaneous	Europe	England — France — Germany — Italy — Russia
	Asia & Africa	China — India — Japan — Egypt — Africa
	Islands	Bermuda — Philippines — South Seas — West Indies
	Miscellaneous	Alaska — Arctic — Australia — Canada — South & Central America — Mexico
Miscellaneous	Church & School	Church — College — School — Weddings
	Disaster	Explosion — Fire — Flood — Storm
	Government	Police — Prisons — Post Office — U. S. Government — City & State Governments
	Regional America	California — Florida — New York — Washington, D. C. — East — Middle West — South — West
	Street Scenes	Street Lamps & Fixtures — Street Scenes — Bridges & Tunnels
	Miscellaneous	Fabric Folds — Fabric Patterns — Fabric Textures — Flags — Food — Holidays — Newspapers — Photographers — Telephones — War

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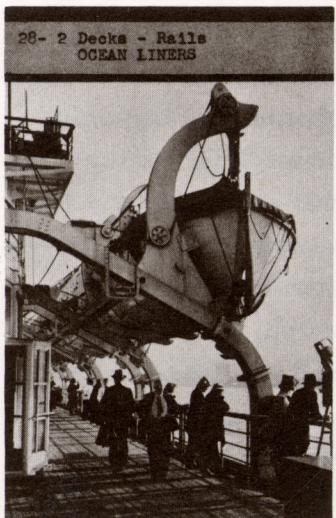
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Samples of useful prop photographs23- 78 Merry go rounds
AMUSEMENT PARKS

I photographed these, put them in folders under their appropriate labels and filed them for future reference. The labels shown here are as they appear on the folder in which the prop photo is kept.



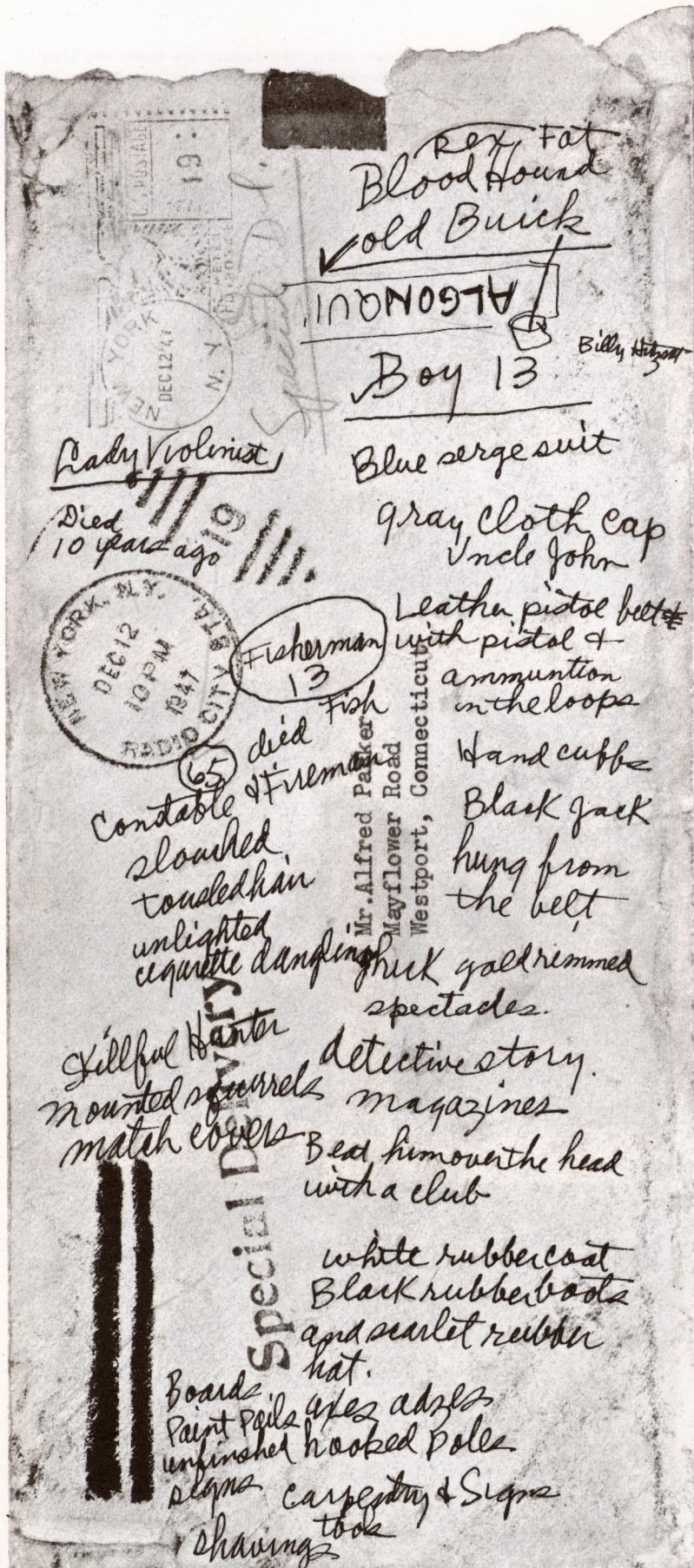
12- 70 Trees, Tropical

28- 2 Decks - Rails
OCEAN LINERS4- 7 Female, Back
NUDES

11- 18 Snow on houses

10- 31a Design, Florel
FABRIC34- 15 Collie
DOGS35- 79 Union Station
Washington, D.C.

Some Case Histories



I read the story manuscript on a train and jotted down descriptive information on this handy envelope.

MOOD: Nostalgic

AUDIENCE: Men and Women

REQUIREMENTS: Four color, full bleed on left hand page. Two color, no bleed on right hand page.

MEDIUM: Colored ink on gesso panel. Contour drawings in pencil.

STORY: A charming story of a boy who idolized his not too bright uncle. The uncle was a jack of all trades.

I use this illustration for this lesson because of its obvious research problems. The various line drawings behind the man and boy described the uncle, his jobs and his loves. They added a story-telling quality in keeping with the attitudes of the man and boy. This story was chock full of situations for illustrating, but I didn't feel any one situation would give the proper mood. So I combined all the interesting parts of the story into one illustration, with the main characters "in character." It took several days of research to get all the background material, from the old match cover girl to the old Buick. In the photo at the beginning of this lesson, you see me surrounded by the scrap I collected for this assignment. I was rewarded by a letter to the editor from the author, complimenting me on my authentic portrayals — a heart-warming experience to me. Thanks to careful research, I had really illustrated this author's story. Give all you can to make your illustration truthful. You can have fun tracking down Aabenraa or Zwingli or an old Buick.



Complete illustration for "The Secret."

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Left hand page of illustration for "The Secret" Cosmopolitan

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"The Rich Woman" Part 1 *Ladies Home Journal*

MOOD: Dramatic

AUDIENCE: Women

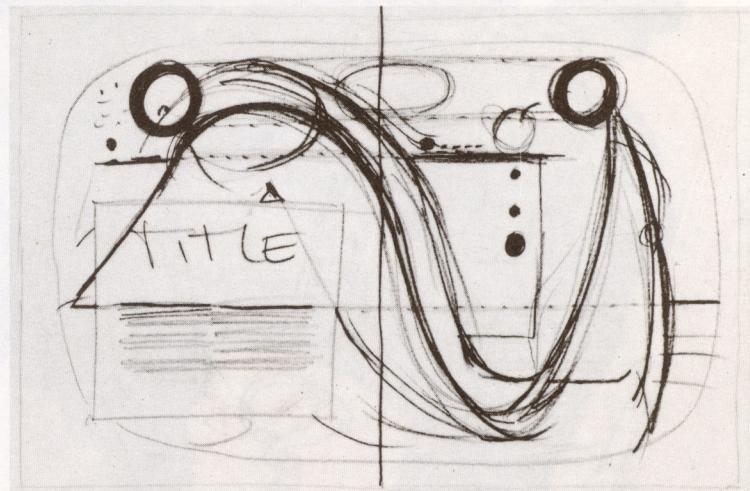
REQUIREMENTS: Four color. All around bleed.

MEDIUM: Opaque water color.

STORY: This is Part One of a four part serial depicting the heroine's life from the age of seven until she dies at eighty-one.

The span of years in this story demanded a great deal of research into costumes, furnishings and many props. Everything from the girl's hand knit socks to her Nanny's hair-do are of the period. When illustrating a costume story, I always keep in mind that this kind of story requires special care, if the results are to be interesting. Dependence upon costumes alone tends to make the story seem to be just an old story dug up from the past, and the audience may feel it is too dry to read. Therefore, I illustrate such stories in as fresh and human a manner as possible. The characters in these stories *lived* in the clothes they wore. They did not think of them as costumes.

While this lesson is primarily about research, I want you to notice the composition and other phases of the illustrations I show here. Note the path I make the reader's eye follow by the placement of shapes and val-



ues. The little girl, an orphan, is made to appear more alone by having her Nanny face away from her. In the accompanying sketch, you see the composition in its basic form. I actually start a composition with these abstract shapes. This is the heart of the illustration. Later come the ball and jacks, the drawer pulls, the purse, the watch holder in front of Nanny's face and all the other interesting accessories. They must strengthen the original basic form. I can never permit them to get out of place and destroy the eye path I have decided upon. This phase of illustrating is completely covered in Lesson 3.

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'The Rich Woman' Part 2 Ladies Home Journal

MOOD: Dramatic
AUDIENCE: Women
REQUIREMENTS: Four color. All around bleed.
MEDIUM: Gouache on gesso panel.

This installment carried very sinister overtones — the infant in the pram is slated for death. I tried to give this mood by choosing the neglected garden of the orphanage for my setting. I was lucky to find an actual pram of the period, complete with parasol. I removed the latter, substituting for it flowers the girl may have put there. This shows the girl's love for the infant and also serves as a symbol. Another symbol is the beheaded statue. The black half of the pram appears blacker by being silhouetted, thus making it another symbol of mourning. I created all these symbols. The author does not mention them, but it is my job to re-tell his story with a picture, substituting symbols for words. I have furthered the mood of the story by giving the girl a

haunted look and the background an artificial backdrop effect. The orphanage, of course, was not a bona-fide one.

Having the actual pram gave me the construction of it and provided such added touches of realism as the wooden wheel warped away from the metal outer rim, the missing spoke and the unravelling wicker parts on the body of the pram. I had other research problems. The Brussels carpet, used in those days as a winter covering in the pram, was from a clipping in my file. I found in the file a statue I liked. I had photographed it in England, the locale of this serial. You see the photo at the right. The girl's costume was from a clipping in my file combined with what the girl model had in her own wardrobe. I photographed the stone arrangement around the old pool in the foreground in a friend's garden.



This statue loses its head for the mood.

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"The Rich Woman" Part 3 *Ladies Home Journal*

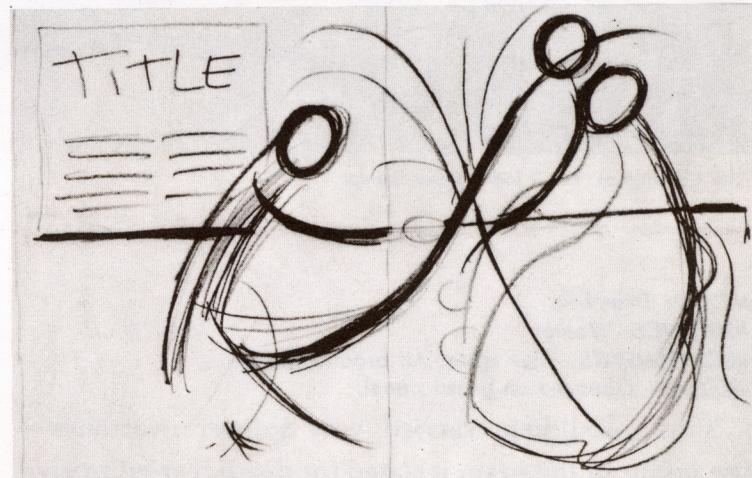
MOOD: A lighter moment in this dramatic serial

AUDIENCE: Women

REQUIREMENTS: Four color. All around bleed.

MEDIUM: Gouache on gesso panel.

I tried to vary the illustrations on this serial, keeping the mood throughout but depicting interesting moments in the story without sameness. In this illustration I played up the costumes. The young ladies pose for their portrait. Our heroine, now quite grown up, is in front of her step sister. The artist is drawing her face and so she is trying to hold still, avoiding a glance at her sister which might bring on a spell of giggling. This is my own idea of a girl's reaction to this situation. I show, above, the costumes and easel, chosen from my file. The roses on our heroine are real. They gave the model the feeling of elegance I wanted her to portray. The artist is really an artist friend of mine. His sketching and mannerisms add a truthful touch. Being a popular painter in the story, I decided he was above wearing a smock so I put it across his lap as a protection



Sketch showing composition of above illustration in its original basic form.

to his immaculate trousers. His cuff is turned back with a nonchalant air as he works straddling the old-fashioned sketching easel. The plant ties the figures together in the composition and is also fitting to the period, even to its brass container. The striped background is a device used to break up the white background in a pleasing way without detracting from the picture interest.

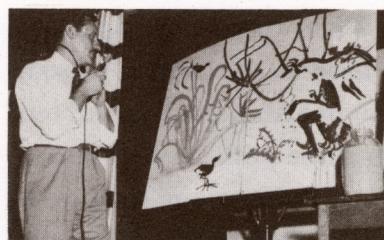
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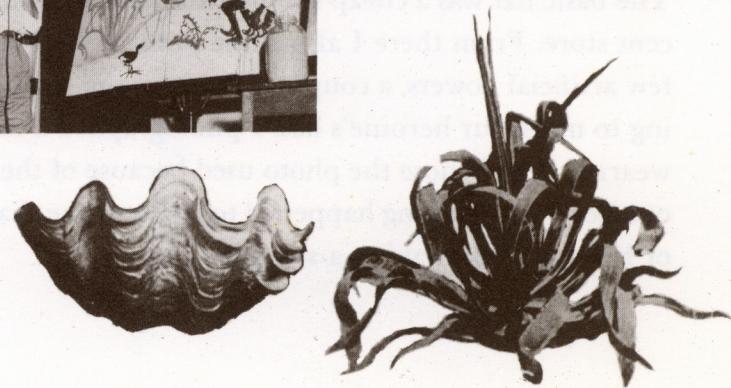
"The Sound and the Fury" *Cosmopolitan***MOOD:** Fantasy**AUDIENCE:** Men and Women**REQUIREMENTS:** Four color right hand page. Three color left hand page. All around bleed.**MEDIUM:** Oil on gesso panel.**STORY:** Our hero is shipwrecked alone on a tropical island with a book of early lessons on how to play the piano. He improvises a piano of bamboo and vines with workable keys. It is a silent one, but he learns the fingering by daily practice. Years later, upon being rescued, he hears his magnificent playing for the first time.

I did this from photos. The fruit and shell were painted from life. This story was a joy to illustrate. The research was simplified because, at the time, I was taking a trip to Florida for a rest. I photographed and sketched the tropical plants, and purchased a shell to hold the fruit at his feet (which could be his lunch). I was unable to get the character I wanted for the man's figure, so I painted it from imagination, plus the author's description. When I played the saxophone on river boats, I remembered that a breeze would blow the music off the stand unless it was clipped down. So in this illustration a vine was used to hold the music securely. I gathered the birds from my scrap file and bird books,

choosing those most desirable for shape and color. Because of the three color left hand page, I painted a gray background on both pages to carry across the gutter, giving the illusion of four color on both pages. Of course, I made good use of the three colors I had on the left hand page: red, green and black. The bird, upper left, is red; the plant is green; the water fowl at the bottom is black. A dead palm frond in white went across the gutter at the base of the picture to further the illusion of a double page spread in four color.

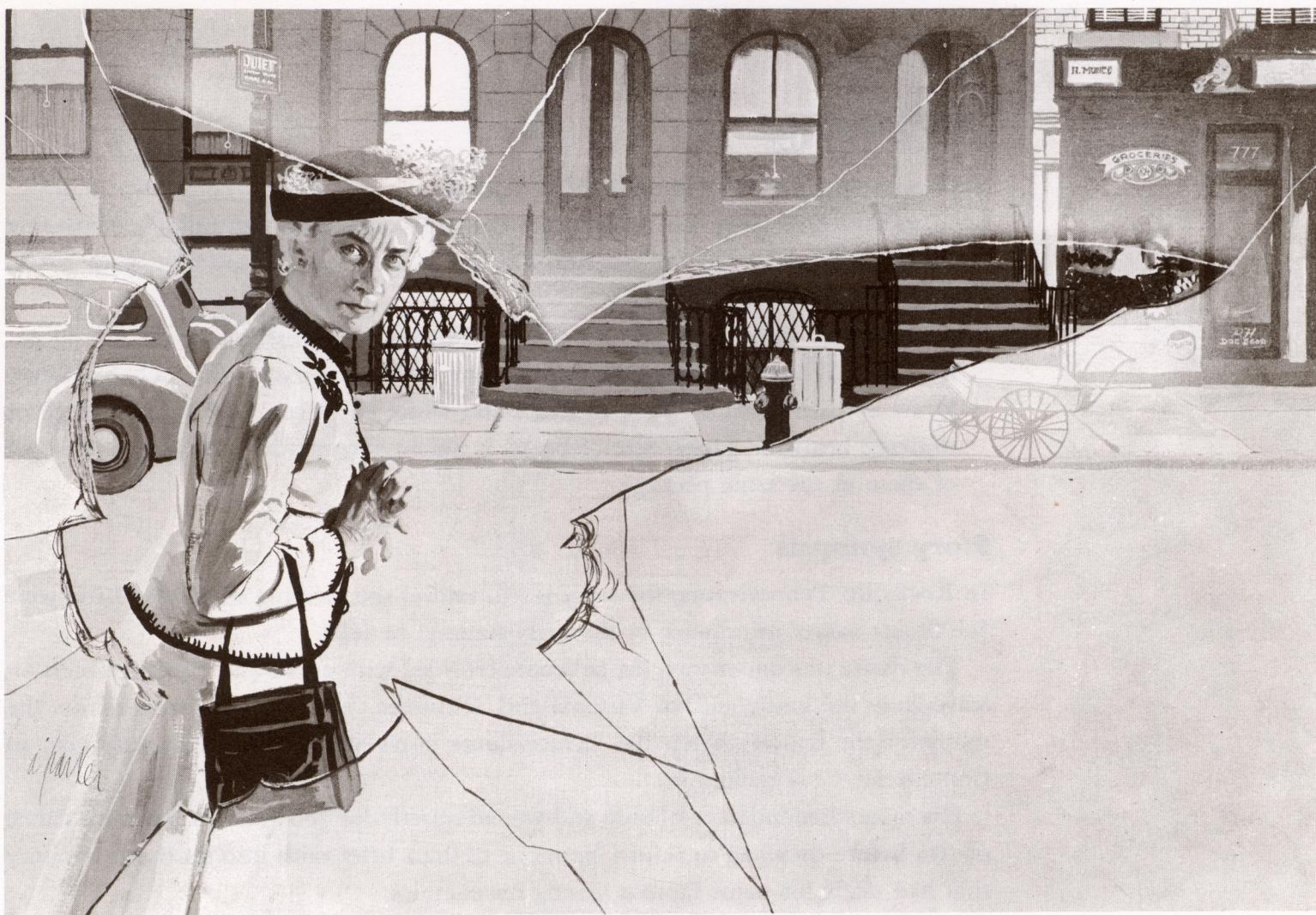


Photographed wearing a microphone at the Society of Illustrators while giving a lecture. I am showing the audience my procedure on this illustration.



Research, props and files

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"Miss Maggie Doons and the Wicked City" Good Housekeeping

MOOD: Adventure of a kindly middle-aged domestic
AUDIENCE: Women
REQUIREMENTS: Four color. All around bleed.
MEDIUM: Gouache on gesso panel. Airbrushed with white to give glass texture.
STORY: A small town domestic, mistreated, finally asserts herself because of a visit to New York.

I did this from photographs. The broken glass was from life. The lady in the illustration longed to see the life of the big city. She does encounter excitement, but doesn't find it too wicked. I chose a scene where children accidentally broke a window and she is about to take the blame to save their hides. The reader looks through the hole in the window glass and sees the main character quite perplexed. The attitude of her hands and posture show how ill at ease she is. The research entailed photographing various houses in New York, in neighborhoods similar to the one described in the story. Then, by placing the houses side by side, I created my own block of dwellings best suited to the setting. The window in the story was broken by a soda bottle. I wanted to see just what happened when glass

is broken, what the broken edges looked like, so I could make it look convincing to the reader. The old storm sash came in handy. I threw a very small bottle through the pane. This bottle was in the same proportion to the pane as the soda bottle was to the window in the story. I broke three panes this way and combined something from each of them to get the effect I wanted. The shape of the broken area was cut out of cardboard and I laid it where I wanted it on the painting. Then I airbrushed around it lightly, enough to show a dusty pane effect over the painting area. The part of the painting covered by the cardboard, representing a hole in the glass, remained clear.



Assignment

Your assignment for this lesson is in two parts.

1. The illustration. You are to illustrate the story synopsis which follows. Make one illustration in color in any medium. On the back of your picture write your name, address and student number.
2. The treasure hunt. Find all four of the following: a Nevers ewer made of faience; a sprig of White Baneberries; a ladies corset cover of the year 1901; a baby moose. Draw or paint each of these in black and white or in color, all on one piece of drawing board or paper. Size of board is not to exceed 15 by 20 inches. Mail all of these in the same package.

Story synopsis

In Rockville, Pennsylvania, the story is still told of the meeting of Martha Lind with Jeb Stuart at her own dance in the early summer of 1864.

The dance was under way, the ballroom crowded with guests and visiting officers on leave from the battlefields of Virginia and Tennessee. The war was farthest from the minds of the dancers when the terrace doors burst open and a tall young man in Confederate Gray walked in.

His men surrounded the house and waited quietly for Jeb Stuart to have his dance or two before they had to return from one of their brief raids into northern territory that had made his name famous among his enemies.

He danced with Martha Lind, the young hostess, and she responded to his request that they step out onto the terrace.

Quite unafraid, Martha Lind talked for a few moments with the General and told him of the embarrassment and anger that he had caused her and the Union officers inside. Then she dropped her gloves and General Stuart bent to pick them up. It was quite a simple matter to slip his pistol from its holster and have the General rise to stare straight down the pistol muzzle.

But Martha Lind didn't pull the trigger. She had the General call for two of his Lieutenants who appeared from the darkness.

Then Martha Lind told the General to have his men called together, mounted and ready to leave instantly. This was done. She exacted the General's promise that he would leave and not return. Then she told him to go.

When the rush of horses' hooves reached the ears of the silent guests inside, they ran out to Martha Lind where she stood with the General's pistol in her hand.

Her grand-daughter now has the General's pistol; it hangs over the mantel in the old house of Martha Lind or so the story goes in Rockville, Pennsylvania.

How I make a picture

by



3

lesson

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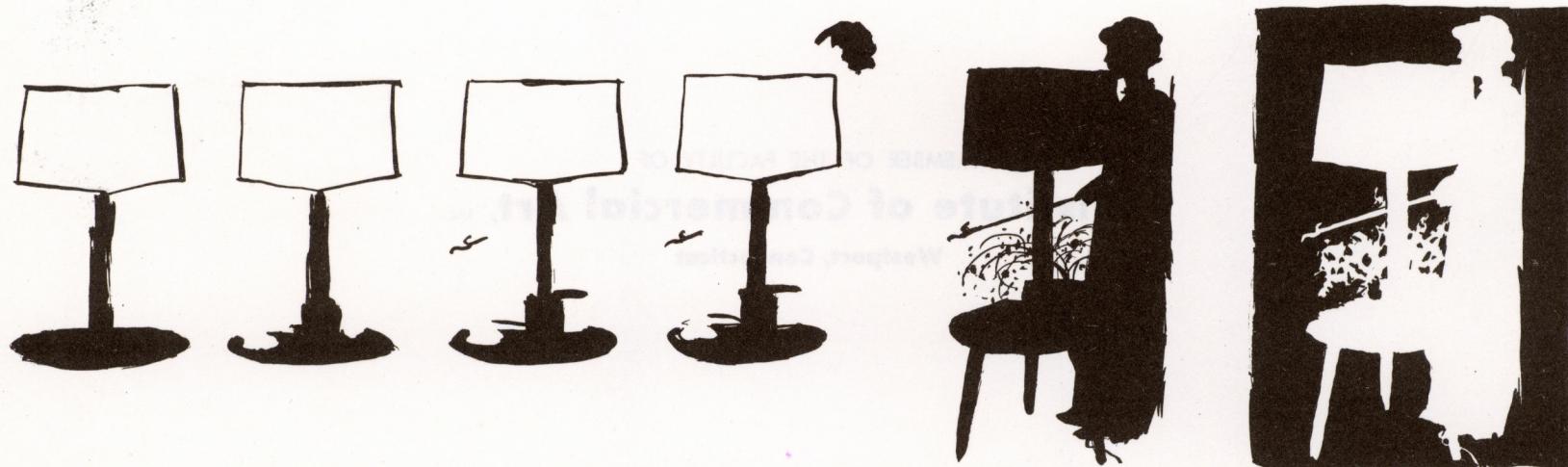
Westport, Connecticut

Composition

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The model and accessories photographed above are the materials to be used in an illustration. When they are properly assembled and posed, their shapes must tell the reader that a young lady is being confronted by a nocturnal intruder.



Simplicity gives the picture power. The dark areas are concentrated to form a unit. Then the ashtray, books, flower pot and poker add the needed excitement to this quiet, dark unit.

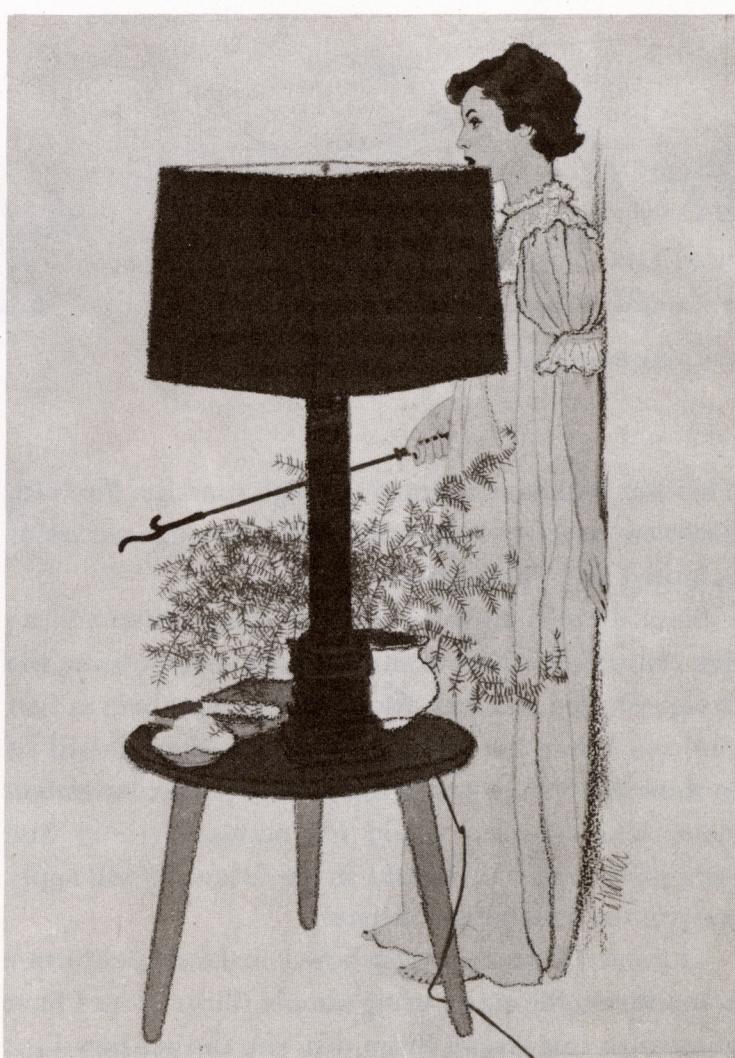
A single dark spot placed outside the concentrated dark unit attracts attention; hence, the girl's dark hair helps make her head the center of interest. The over-all pattern of these units must make a pleasing silhouette. So should the negative space pattern (shown here as a dark area).

Composition

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In one of my early roughs the girl was much too defiant and the casual placement of the dark areas destroyed the tense mood of the situation.



"Honor Bright." *Cosmopolitan*.
This is the finished painting done in four-color. Black china marking pencil and water color on paper were used.

Composition

This lesson deals with magazine illustration composition, which differs greatly from the composition of pictures for hanging on the wall. The difference lies in the fact that the magazine page has a set of restrictions all its own and I believe the picture which looks better on the wall than it did in the magazine was not a good illustration in the first place.

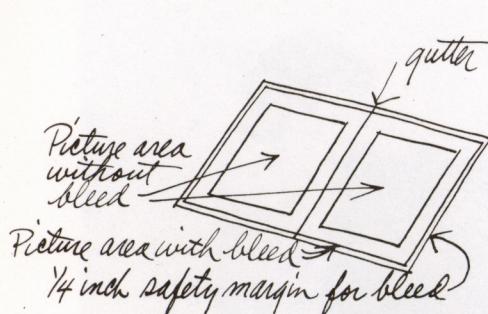
An illustration is only one part of the total page layout, which includes the title, the text, the blurb and the caption. It is designed to have these other parts around it. Moreover, it is designed to be reproduced in only four colors and run off by the millions on fast printing presses. I believe that today the most neglected phase of illustration art is making the composition and designing the shapes to help you tell your picture story — on the page of a magazine.

I cannot stress too much how important composition is to your success as an illustrator. If you cannot compose a picture, your ability to draw well is lost. I try to make every part of my illustration a part of the whole layout, not just something tacked on without meaning. I try to remember that the basic framework of the composition must keep its place with other features of the illustration.

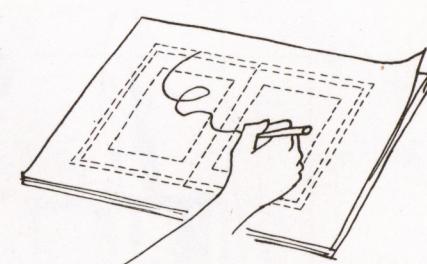
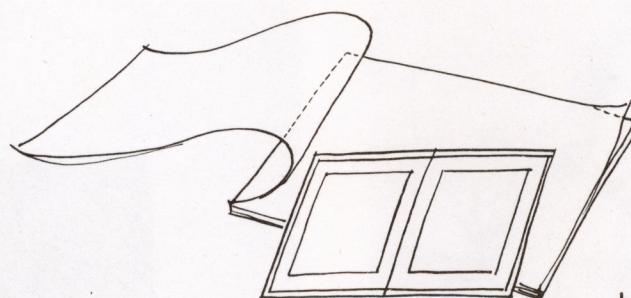
As we go along, I will give you the elements of composition I have learned through experience and the way they work for me. You can go on from there and evolve your own methods. You will notice I do not say formulas. There are no formulas to fit every illustration. Each one presents its own problem, but there are methods to ease your task of composing illustrations. I cannot tell you what forms shape into a pleasing design.

Composition

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Here is the double page layout of the magazine.



I placed this layout under a sheet of transparent tracing paper. While working out my rough, I was conscious of the gutter and size limitations.

This you will have to learn through practice. You can, however, receive inspiration by studying successful paintings and illustrations.

Since there is no set of rules on composition and no one can tell you how to make a composition using the things you see and feel, you must arrange them as best you can. When I criticise your compositions, it will be to show you where you erred in that particular assignment. The criticism would not necessarily hold true for a job you may undertake in the future. It will apply only to the assignment at hand.

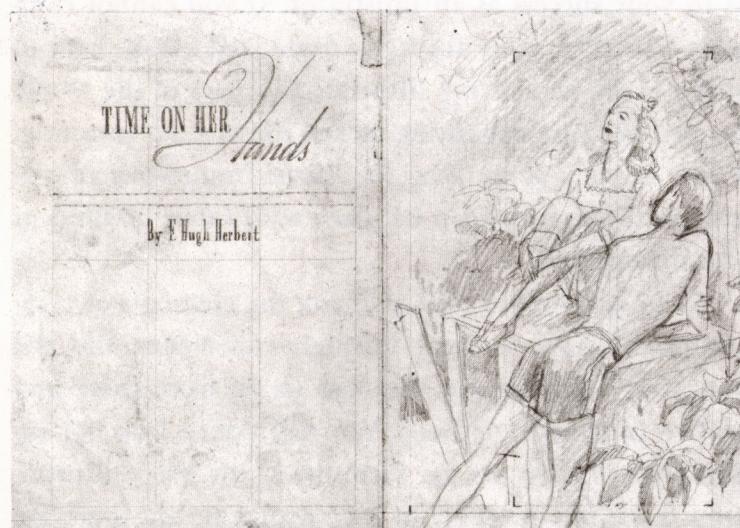
However, I do show you how I make shapes form a composition for me by using sample illustrations I have chosen for this lesson. From this, you can see how I get light and dark shapes into designs that tell my picture story. This is the essential framework of a composition. Without it, like a ship without construction under her paint, the composition will not keep afloat for long. So, in your own interest, give your composition a great deal of thought. I do.

The rough

Before I design an illustration, I must consider the size of the page, the width of the gutter, the space allotted for text, title, blurb and caption, the color requirements and whether the page edges are to bleed or not. This information is supplied by the art director when he gives me the manuscript.

When I have read the manuscript, found the props and completed my research, I begin by making a number of rough sketches for myself. The best of these may be shown to the art director for his approval. As I have said before, some art director may leave the entire problem up to you and not give you his rough of the situation. It is then up to you to convince him that you are capable of creating a rough that will make a fine illustration. But until that time comes, you will work from the art director's rough.

The actual props may change the composition he suggested but his rough is only to show the limitations; he does not expect me to follow it line by line. He wants



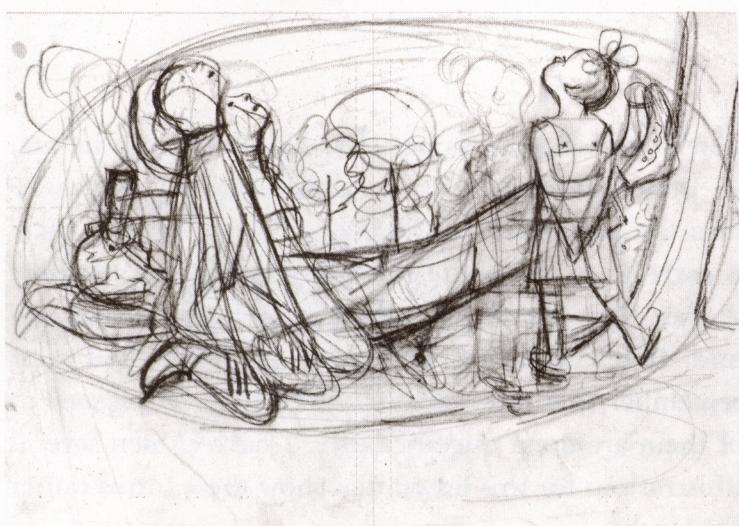
This is an art director's rough, shown here as an example of how one rough was made into an illustration. At this time I was allowed to use two colors on the left hand page of the magazine as part of the main illustration.



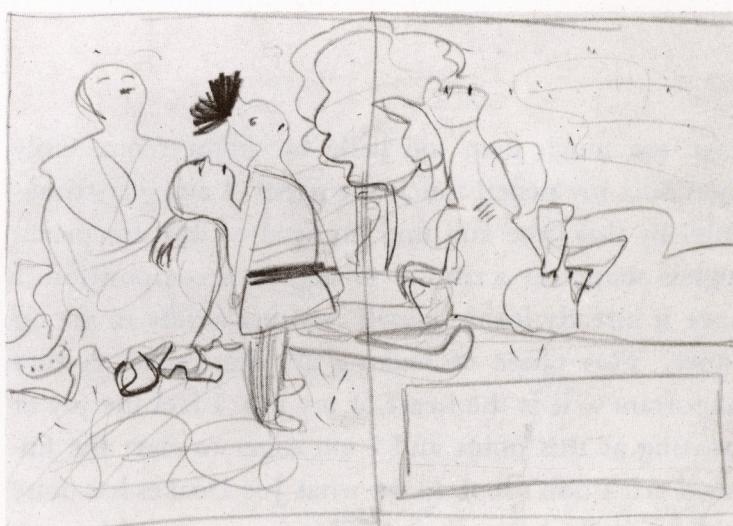
This is the finished picture done in gouache in color. Good Housekeeping.

Composition

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I always try to find a pleasing arrangement of shapes. The above rough is one of ten on this particular job.



At last I find an arrangement to my liking. All my problems are solved in this rough.



The finished illustration of "The Glow." It was done in oil on gesso panel.

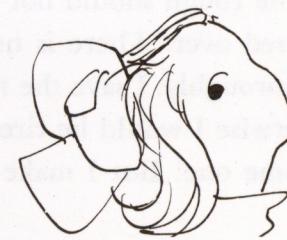
Good Housekeeping

all I can give to improve on his suggestions so any change I make must be for the better.

I prefer sketching my roughs the actual size the finished art will appear in the magazine. This actual size rough gives me the feel of the page. I can then see the composition in relation to the text and title; I will know how much is lost in the gutter or center fold of the magazine. In every illustration that crosses the gutter, I must have an imaginary band about two inches wide, an inch on either side of the gutter line. Nothing of importance to the action of the illustration should appear in this area. My composition must give the impression that a gutter is not there. This can be done in several ways, a number of which I show you in this lesson.

My final rough should be as good as I can do with the subject at hand. I find it dangerous for me to alter the rough once it has been thoroughly planned — especially after the art director has given it his okay and work on the finished art has begun. I find that *all my problems should be solved in the rough* before I start the illustration. My composition should be intact, my color scheme, my medium, all my ground work for that particular assignment should be settled.

If the art director lets me make the rough, I don't wait for the ghostly white paper to scare me. I try to visualize the setting, look for scrap from the file, round up all material and props, until I can no longer refrain from starting the rough. The material and props may amount to more than I will need. It is always better to



While everyone is watching Haley's comet, the girl brings the reader into the scene with her sidelong glance.

Composition

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have too much than too little to choose from. Only then does my pencil touch the paper. I am very stimulated by this time and find no need to wait for meaningless shapes or scribbles to suggest a composition. I have it already inside myself, waiting avidly to get on paper. This phase of making an illustration is very important — it is the heart of my job. I feel the joy of creating at this point and I am eager to start the finished art. I don't look to see what Joe Doakes has done with a similar manuscript. This is my own idea, my very own dream coming to life.

The rough should not be handled in great detail or labored over. There is no need to draw every part of it thoroughly. I save the rendering for the finished art; otherwise I would be tired of the illustration before it became one! But I make certain that all my composi-

tion is as fool proof as possible. I need not put in, say, all those nailheads on that leather chair. I just make sure the placement of the over-all shape of that chair is correct. At this point, all props and figures are only shapes; they are all part of the main composition pattern. It resembles abstract art at this phase. You must remember that most of these forms and the placement of them are done unconsciously. I have chosen several illustrations for this lesson that show these forms rather obviously.

For myself, I find it best to start with a shape and go on from there, fitting another one to it, and so on. The prop may be an Afghan hound, an umbrella or a girl painting her toe nails. Such a prop would be the first form, the first thought on paper, the starting point. The white area is the negative space pattern and it should also be a pleasing form. I must see these as forms. At this stage it is not a dog, an umbrella or a girl, but a form with a definite shape that does a lot for my illustration. Its weight and placement adds to the mood, attracts the reader. It should be incorporated with other forms that enhance the illustration. The better these forms are placed, the more pleasing the arrangement; the more pleasing the arrangement, the more eye compelling. I add the silky hair, the malacca handle, the nail polish later. These are touches the reader understands; these identify the forms to the reader. But without the hidden construction, the thing turns into a hodgepodge; the reader sees the disorganized composition and, without knowing what is wrong, automatically flips the page, leaving you with the egg you laid.

After I have chosen the situation I want to illustrate, I try to avoid any hackneyed or stereotyped approach or arrangement. I pretend I am seeing the figures and props for the first time and discard any preconceived ideas I may have of them. The ordinary arrangement is not an eye catcher. But a simple twist can make it one in most cases, and in doing so, will lift your illustration out of the dull class. Let's take an Afghan, an umbrella and the girl painting her toe nails. The Afghan should not be in a stiff, side-view position as in a dog show photo, which is much too familiar and hardly worth a glance. The umbrella should be shown in an interest-



Roughs can be painted in any medium that is pliable for you. The top one is in pastel; the bottom one in gouache.

Composition

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This is a sketch of hidden construction.

Don't forget the little human touches — for example, the valentine that once held chocolates, now converted into a sewing kit.

Here is the illustration, in four color in gouache, of "I'll Get Along Fine." Good Housekeeping.



Note that the curve of the doll, the table leg and the girl's instep sweep together and take the eye across the gutter and up the striped blouse. Repetition of contours helps the solidity of the composition.



Note how a series of arcs travel from the back of the girl's hair to form the outer side of the illustration down to the sewing box.



Remember the dark lamp unit and the hair on page 2? I do the same here with a flesh unit.

Composition

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ing, natural way, not as in a catalog. The girl, for example, is obviously doing her nails, not selling the polish.

There is no point in being different for the sake of being different, but you can add truth and interest to your illustration if you try to see things with a fresh eye. Forget the stock notion of how a thing should look. The Afghan gets into many positions, why limit yourself to one or two of them? Remember the music stand in Lesson 2? Every prop and every figure has countless positions, most of them have yet to be pictured. Make yours individual.

Occasionally, I have to do a rough on an unfamiliar subject and the usual research sources are not of much help. An example is the picture of the girl doing her toe nails. I could hardly visualize this procedure in my mind before consulting with the female model. She would have to show me the exact method of doing such a task before I could do the rough. The starting form in that case was the girl and her method of applying polish, something that wasn't clear in my mind's eye.

That action was established by photographing the

girl in various poses. The most interesting one was the basis of my first form. When the form was set, I went ahead choosing appropriate accessories whose shapes fitted nicely with the form of the girl.

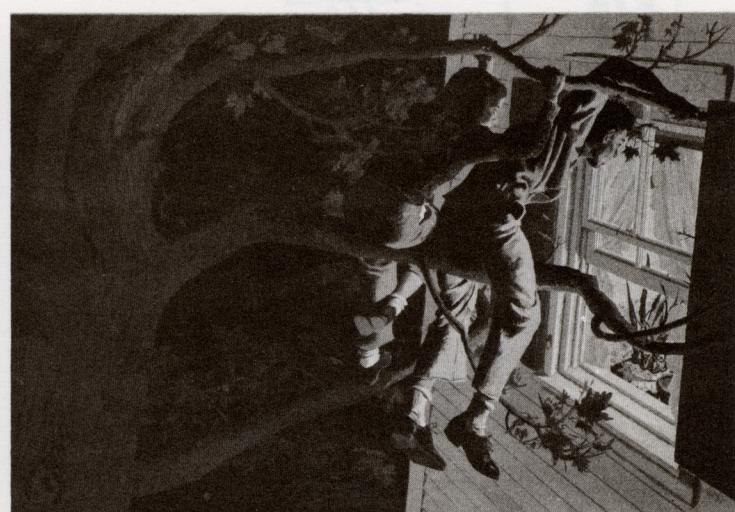
If the art director leaves the situation for you to pick, be certain he understands just what you intend doing before you go ahead on the rough. This is really playing safe. You may have to pick another situation if some other illustrator already has an okay on his rough and it embodies, by coincidence, much of the material you are using. Say your illustration features a grand piano. Another illustration for the same issue may also have a piano in the composition. Since the art director wants his pages to have variety for interest and excitement, he avoids the repetition of objects and interpretation.

Because of similarity of manuscripts, a duplication of roughs happens quite often. For this reason, the art director must be informed about the props and figures in your rough so he can plan his pages before the finished art is available.

Example of combining a two-color page with a four-color page



The main four-color illustration on the right half of this double page spread has the same pink pin-up board as the left half. Accents of red, black and white are used on the pin-ups. Because of the kind of pin-ups chosen, color is not missed. The art director usually selects the color to be used on the two-color page. The main illustration runs across both pages. *Good Housekeeping*.



The black sky, green leaves and gray tree give the two-color left hand page the illusion of a four-color double page spread. Tints and shades of the two colors can be used. Sometimes three colors are permitted. All in all this whole idea of two or three-color pages is usually not conducive to good art work, but the mechanical make-up of the magazine often demands it. *Good Housekeeping*.

Composition

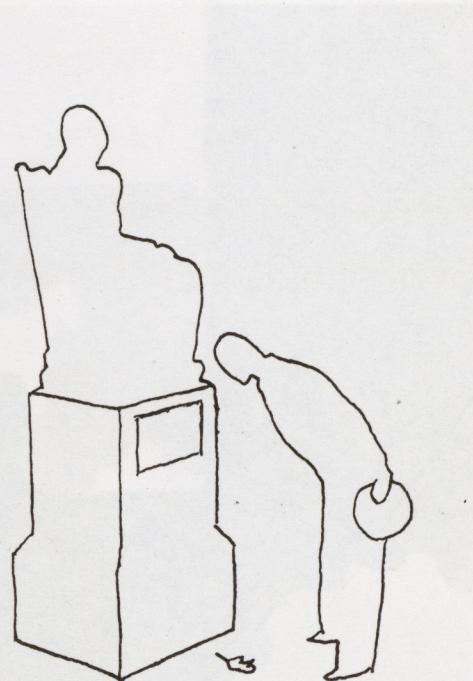
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**Wrong way****Right way**

This is the illustration for "All The Boys." It is a black and white drawing.
Ladies' Home Journal.

A couple of don'ts and a do

Avoid making a composition in which the characters and scene are engulfed by shapes of lights and darks that do not tell the picture story at a glance. This is camouflage and does not have a place in illustrating for magazines. At the left you see a camouflaged illustration. The illustration below it tells a picture story readily.



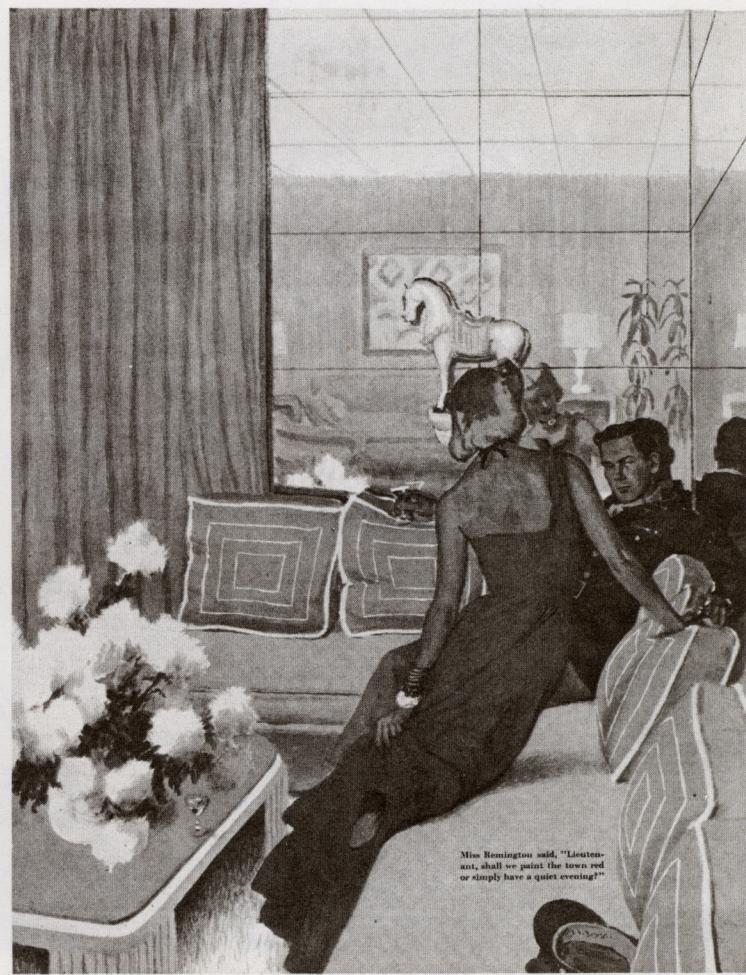
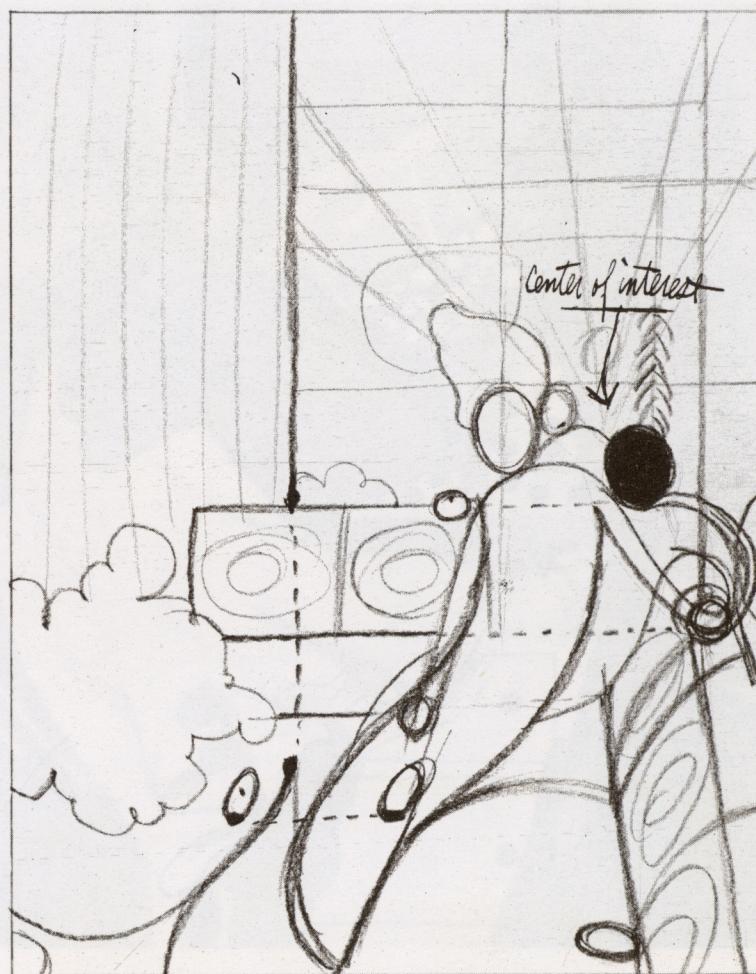
The man above is reading the inscription on a monument. However, it appears as though he were gazing at a leaf on the walk. His line of vision is interrupted by the ill-chosen leaf shape in the composition. The proper shape would be one formed by incorporating the lone leaf with countless others piled about the base of the monument.

Composition

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A note on color

Here are two roughs for an illustration. At the lower right is the final art. The first scribble establishes the center of interest, which is the lieutenant's head. This leads the eye to the second center of interest, the girl's head, by way of the horse. Then the eye travels to her left hand. The next stage establishes the tonal arrangements and their color. The general over-all colors are tints of green. The girl's burnt orange dress makes her important against such a background. To relate her to the setting, I repeated the burnt orange in the lieutenant's cap lining. This also furthered her action of preparing to sit down, the repeated color serving as a magnet below her. I was fortunate to have a model hold this difficult pose while I painted from her. The greens and the girl's blonde hair are shown below in grays; the warm contrasting colors are in black; the white in white. This is to enable you to see their placement in my sketch. I quite often make a black and white sketch before doing a color composition. I use it as a guide to keep the colors in their proper values. Work reproduces better if the cool and warm colors go hand in hand with the shapes. The colors may change slightly in reproduction, but the underlying shapes in the composition tell what is going on.

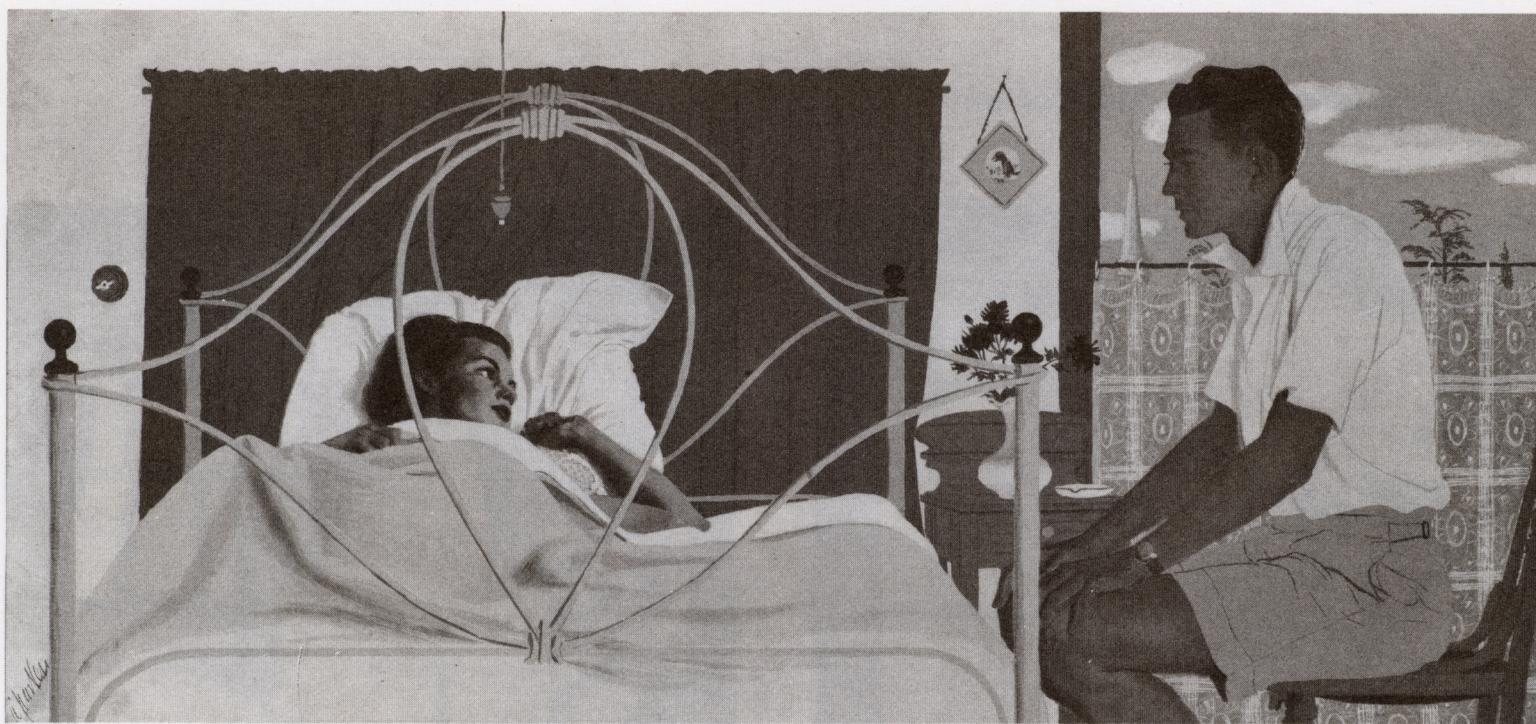


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Al Parker
Composition

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11

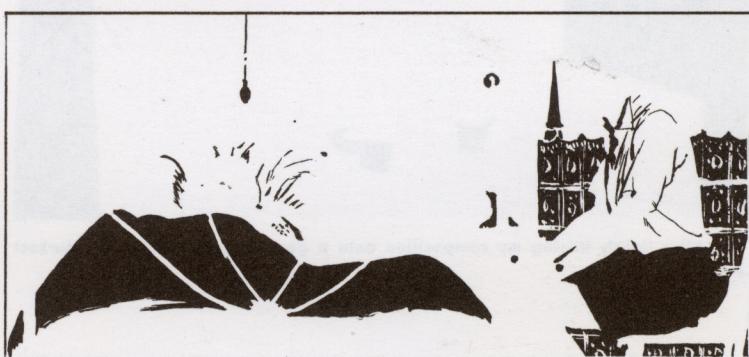


Above is the illustration for "Mary Hallam," done in gouache on gesso panel.

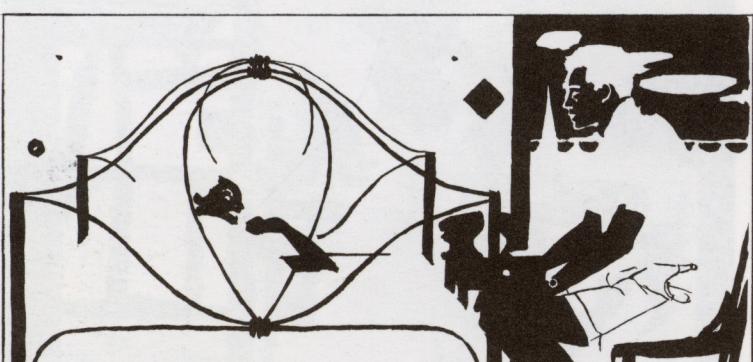
Ladies' Home Journal.



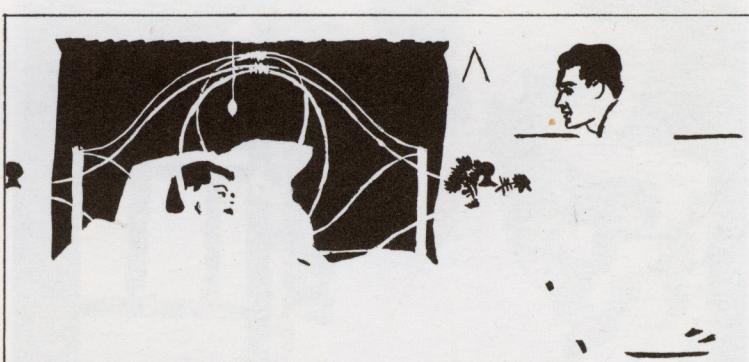
The white shapes.



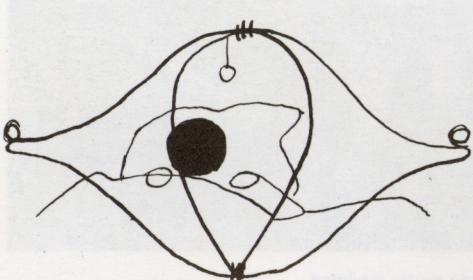
The lighter tone shapes.



The middle tone shapes.



The darker tone shapes.



The center of interest.



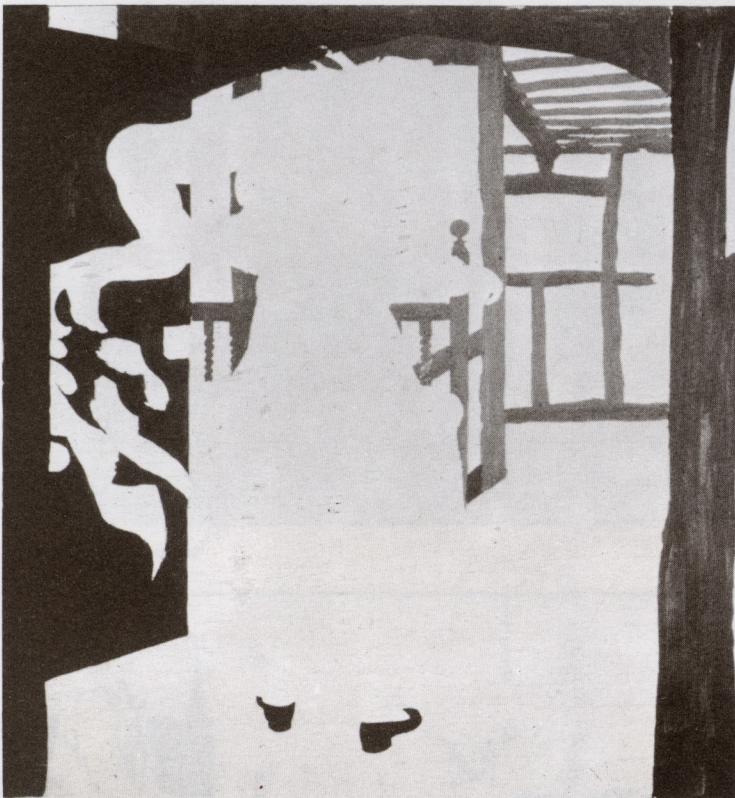
At the left is a photo of the interior of a French bedroom, taken from my file.

The man's line of vision in the sketch above is not interrupted by the small picture on the wall because the picture frame repeats the pink bed color and becomes part of that color unit. Isolating an unrelated color on the frame would have given the effect of the leaf on Page 9. Because this painting was on gesso, I was able to lay a thin tone of color over the curtain area and then scratch the pattern with a small wood carving knife. This made an interesting texture in an otherwise smooth textured illustration.

Composition

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Steps in rendering this illustration



1. After lightly tracing my composition onto a gesso panel, I lay in my darkest dark.



2. Next, I lay in the children's dark hair, the gray floor, patterned tan wallpaper, the lady's hair and blue dress, the picture frame and wall plate — all in middle tone.



3. Now come the red on the rugs and bench pad, the lady's lips and the purple hair bow.



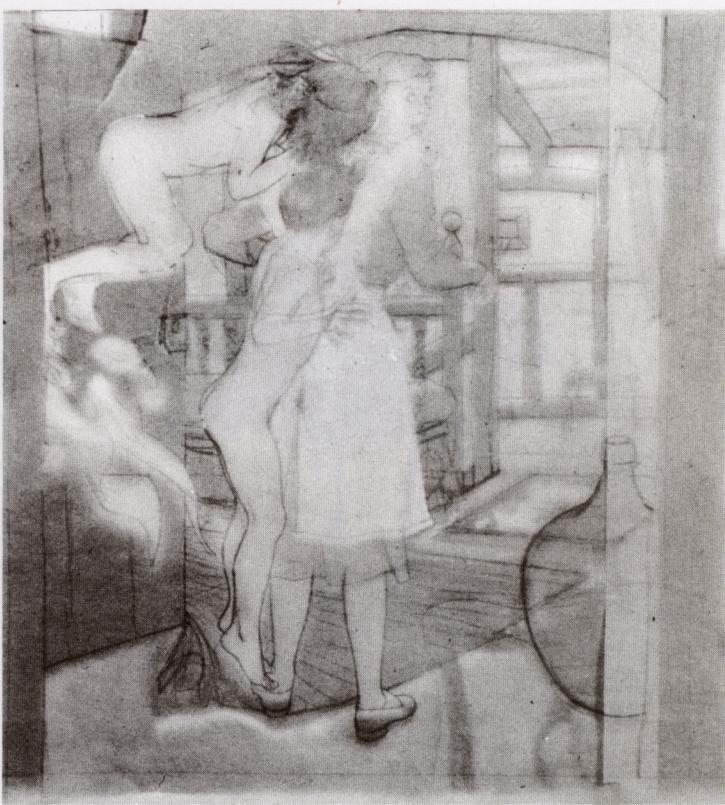
4. The flesh color is added and partly modeled.

Composition

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5. The bottle is added, and then the chairs, both traced into place from the original tracing paper composition.



6. This is a photo of the tracing over the painting which is shown below.

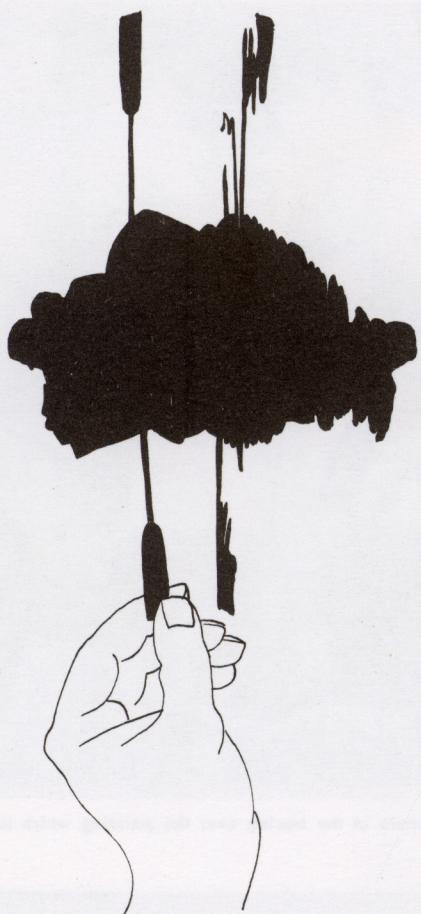


7. Here is the finished illustration for "Wayward Pilgrim." It is in oil with dryer, on gesso panel. Unfortunately, only half of the painting appeared in the magazine. The right hand page was not used because added advertising forced more

of the text to be run on the opening pages than planned. These steps should make you conscious of how a picture is composed with shapes. Detailed steps on painting the picture are shown in Lesson 7, *Ladies' Home Journal*.

Composition

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**A case history**

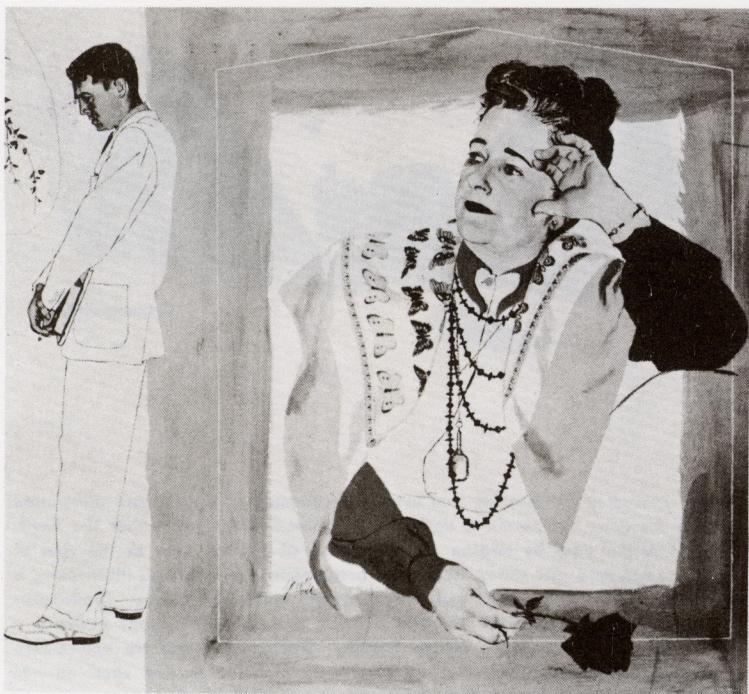
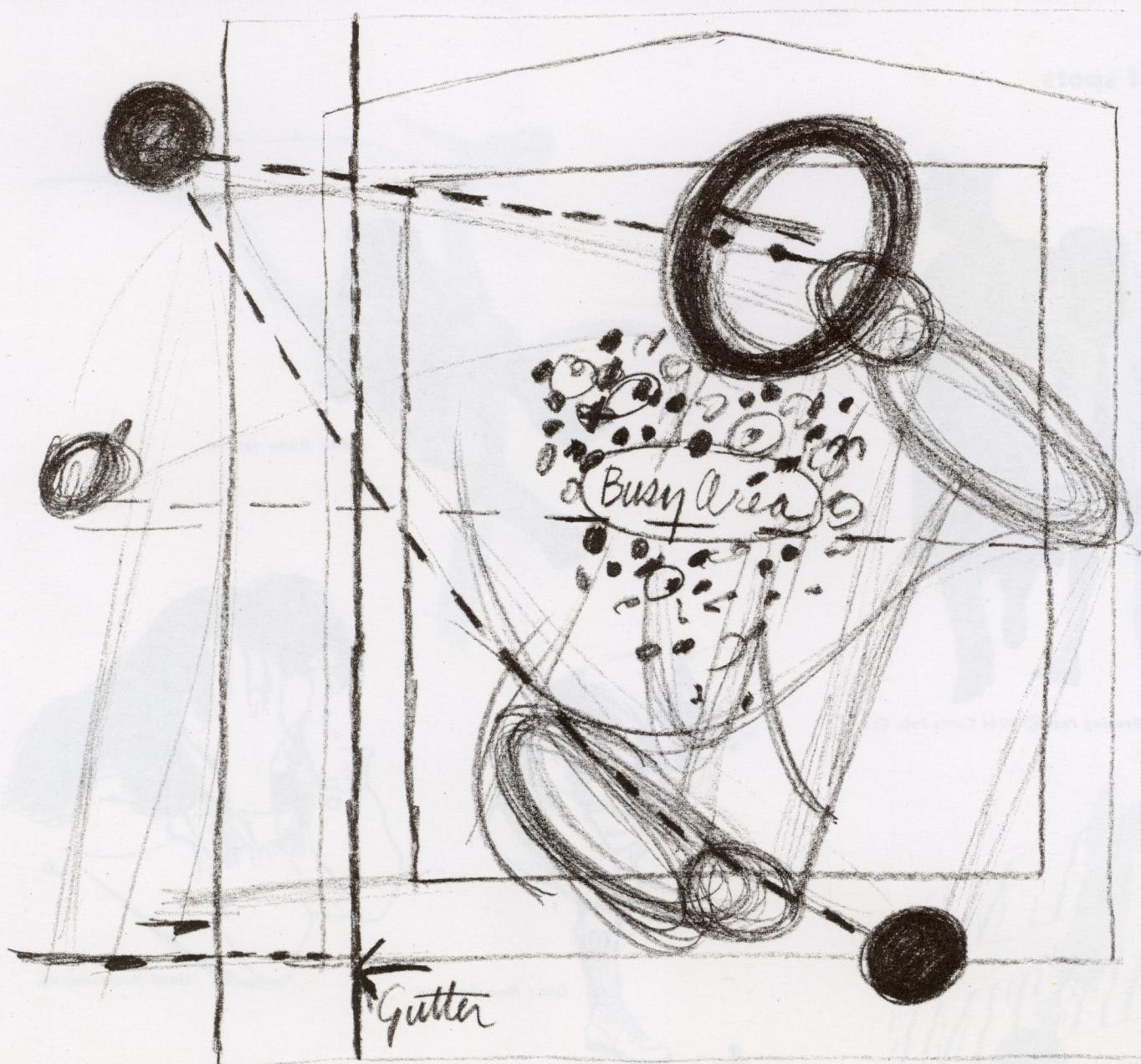
At the left you see a shape, at this stage not yet a boat. It is fitted on the water at an interesting place. Once set, I go on from there. The figures, boat, props, oars and reflections form basic shapes. Now I can define them within this silhouette shape and know that the over-all illustration will be simple and direct, making the picture story easy to grasp. Here again I contrasted the girl by giving her a red suit against a background of cool colors. It was difficult to paint the sky and water from life at dusk for several days. But the unusual coloring I found was well worth the effort. I photographed the boat on a friend's lake and painted the girl from life in my studio as she held a framed picture. In the story she was returning from an auction. I chose this setting because the idea of a girl, a boy, a framed picture and a boat, all moving away in the twilight, would attract the reader.



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Composition

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This is the illustration for "Two Can Play the Game." Most of it is on gesso panel.
McCall's.

In the abstract above, you see hidden construction. My roughs start this way. The dotted lines are added to enable you to see the way I design my shapes. This illustration was for an interesting story about a gentleman professor who, to his surprise, finds that his landlady is not a southern aristocrat, as the town believes, but is actually the proprietor of a gambling house. I thought it best to make a portrait of this woman and the professor. Her presumed interest in architecture prompted my putting the square shape about her with the thin line running through it. The professor is still bewildered over his findings. She is still unaware he knows her secret. I really gave this job the works as to mediums—oil, casein, colored pencil, gouache and ink—only because I wanted the interesting textures. Also, it would have been a chore to have done the butterflies in oil or the woman's sleeves in colored pencil. So I reversed that procedure. I used symbols of her interest in gambling in the jet necklace about her neck, silhouetted as clubs or spades on a white playing card. Her collar opening forms a white heart. If I had made the front of her blouse green, as are her sleeves and collar, the effect would have been lost. The folded spectacles dangling among the jet show her aristocratic side.



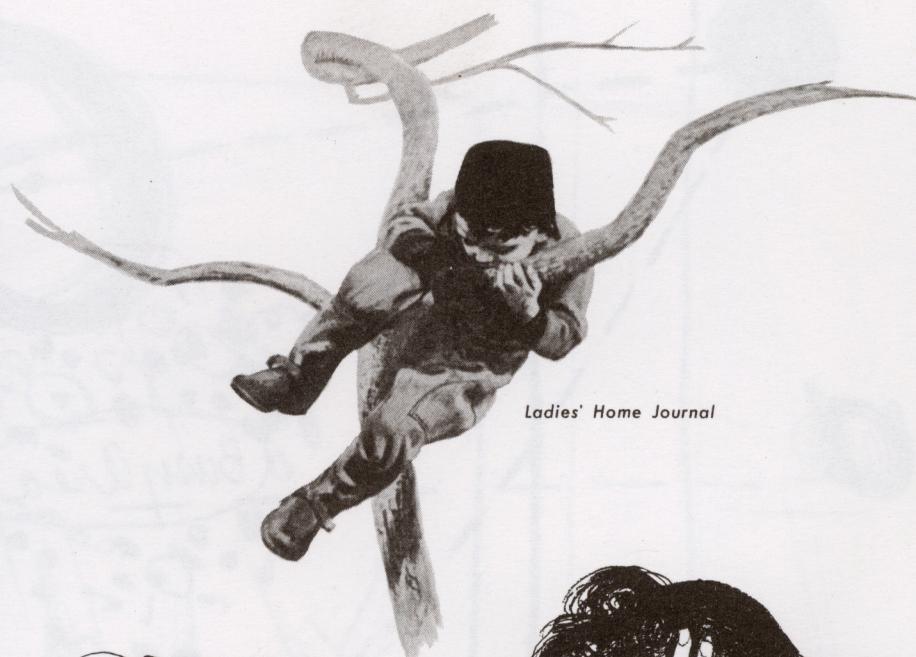
An interesting prop, such as this butterfly scarf, can be a wonderful starting point to set the shapes.

Composition

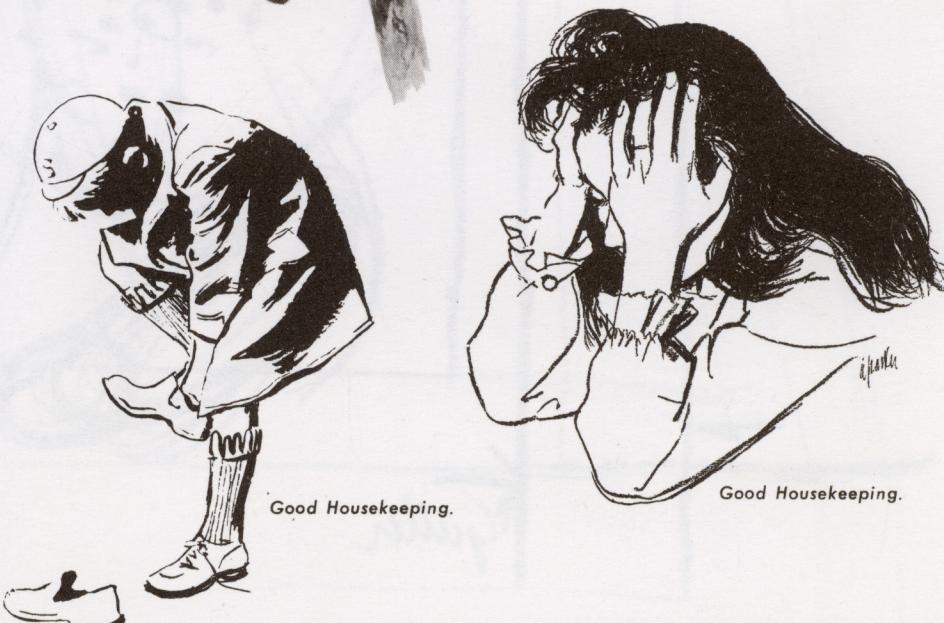
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Samples of spots

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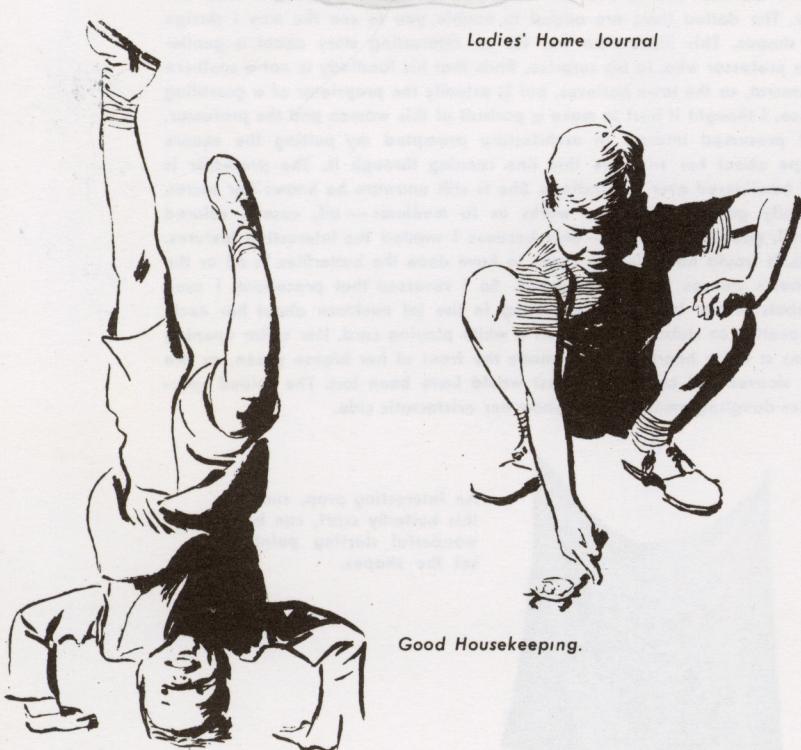
Ladies' Home Journal



Good Housekeeping.

Good Housekeeping.

Ladies' Home Journal



Good Housekeeping.

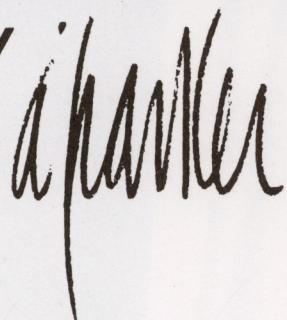


Cosmopolitan

"Spots" are small illustrations that usually accompany a larger main illustration when space does not permit a double page spread. They can further the flavor or mood of the story by adding an extra touch of interest, such as the spot of the policemen and girl shown here. This accompanied a full page illustration, a quiet scene showing the same girl having a soda with a boy friend. These spots demand a simple composition because of their size. A theater stage becomes a spot if you are sitting in the second balcony. Sitting there, you are only aware of exaggerated gestures and the larger color areas. So make your spots easy to see. They are important to further the mood and to decorate the page.

How I make a picture

by



4
lesson

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on any one of the many ways and means of picture
dissemination most gratifying at present time are, I believe,
agents because of their directness and effectiveness.
These agents can be used to good advantage by
anyone who has a desire to sell his work.

With these factors in mind, let's go ahead and
make some specific recommendations concerning
the use of agents. First, let me say that a good agent
will succeed just about any time he gets his
work sold, but the value of his work depends
upon the quality and quantity of the work.

The model and props— in person

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NOTE: All the illustrations in this lesson were made without the use of photographs.

Illustration in gouache for "Sorrow Acre,"
Ladies' Home Journal.

**The Model and Props in Person****Drawing and painting from the model**

I find drawing and painting from the model a real joy. The color is before you, which makes it so much easier than working from a black and white photograph. Even colored photos are not much help because the color photograph shows not the color you see, but what the camera sees. When painting from the model, if you

decide to change the pose or any part of it, you can do it right then and there. In working from photographs, to alter the pose you must either fake the desired change or go to the bother of re-photographing which wastes valuable time and often means working too close to the deadline and cutting corners on your job. In faking,

The model and props— in person

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I posed the model with her hands on her head and started painting. When she rested her arms between poses, she fell into a pose I thought much more interesting. I made a new sketch in pencil and then painted directly on a fresh piece of paper, using my new sketch only to check the model when she resumed the pose.



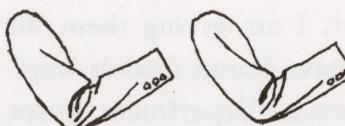
If I had been working from a photograph, this suggested change to a new pose could not have happened. When I decided the painting of the figure and the reflection in the mirror had been carried far enough, I laid a sheet of tracing paper over the painting and designed my interior to fit.

an artist has a tendency to work from formulas that have a sameness and lack of variety. So whenever possible, work from the model and the actual props.

The drawing or painting I make from the model can be the final illustration or it can be the sketch from which I make the illustration. I use both methods. When I say props, I mean anything that you can pose in front of you — a fruit compote, a parrot, a bassoon, the city hall facade. If I am called upon to pose a girl, my manuscript describes the type of girl I must find. She may be tall and blonde or a freckled face kid. Whatever the description is, I must try to find a girl who suits the character. While it is usually impossible to get a model with all the requirements, I search for one who comes close to the author's description. It is a great help to get a model with the same color hair described in the manuscript. Then the various lights and subtle color changes in the hair will bring truthfulness to the job. The faked rendering I would have to do to make a brunette a blonde would look as unreal as if the model had dyed or bleached hair. This phony effect would be desirable when a character in the manuscript

is described as having dyed hair and I would save it for such a situation. I see no reason for counterfeiting any part of an illustration; the real thing is best.

I have jotted down the description of the model's clothes and incorporated them in my rough. Now I get those garments and have the model pose in them. A sable coat may be out of the question, but the furrier may let me make color and texture notes on a pad. In which case I would convert any similar fur coat available into sable. Most magazines will change an unwanted color if, for instance, I find that a red dress described by the author is out of keeping with the surrounding setting. Often what looks like an attractive color scheme in type is not good when the actual colors are visible. I see if it works first. If it doesn't, I get permission to change it from the art director. This is done on the rough.



Faked folds have a sameness.



Folds from life have variety.

The model and props— in person

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This illustration was done from the model, in two colors. I used black china marking pencil on smooth glossy paper, water color for accents. This is a simple contour treatment telling the picture story without superfluous scribbles. "Kinfolk," part 5, Ladies' Home Journal.

Professional models' rates in the big cities have been ten to twenty five dollars per hour or higher. You can see then that it is quite expensive painting from these models. I usually need nine to twelve hours to paint one figure. I have done it in less time, depending on the pose to be depicted. I should like to spend a week on the study, but the schedule I have doesn't permit that much time on one phase of illustration. At this writing I have a delivery date every ten days. If the expensive model has what the illustration needs, if she has acting ability and can really assist in turning out a better job, I use her. An illustrator should cut expenses elsewhere, never on the job.

However, I usually consult the neighborhood schools, the YWCA and friends, and find someone to pose. Models found in this way are not professional and can expect only an amateur's salary. If they are interested in making modeling a career, I am giving them the experience they will need. I have found models working in grocery stores, drug stores, department stores, factories and in high schools. Later, many of them went

on into the large model agencies in New York.

New models should have natural grace and acting ability. I explain that my job depends on their cooperation and do all I can to assist them in interpreting the character in the manuscript. The pose should not be too difficult the first time, and should not last more than ten minutes a session unless the model volunteers to pose a longer period before a rest.

When I use a model for the first time, I suggest that the model bring one of the family along. When the family member understands my problem, he or she will assist me in the future by making sure of getting the correct costume and helping to get new models of various types. Some models may not desire a modeling career, but will pose as a hobby or find it a pleasant way to spend an afternoon or so. I have photos or snapshots of all available local models and when I cast my characters for the situation in the manuscript, I am able to choose from them. The above applies to all would-be models of all ages. I mentioned something about models in Lesson 2 and I am trying to give all

The model and props—in person

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the information I can on this important phase of picture making.

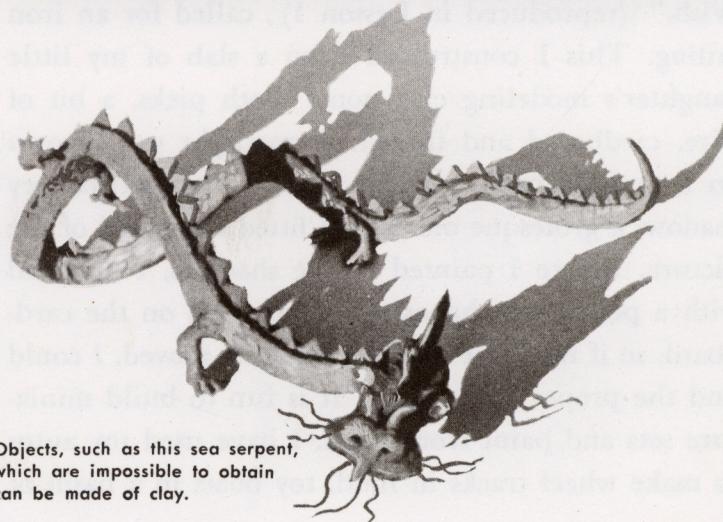
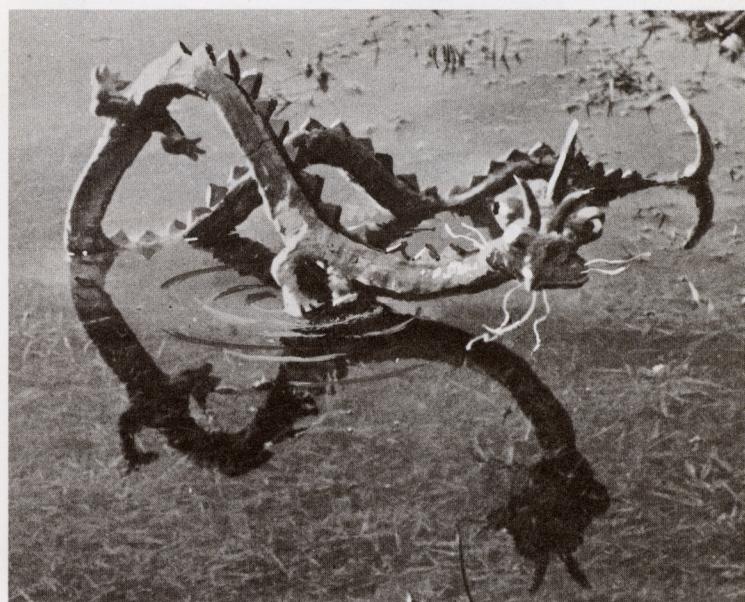
A natural pose is honest beauty. A shallow pretty pose is just that. Avoid cliches, those "taken for granted," "tried and true" poses. Some of them may have been natural at one time, but their continued use made them ordinary. My job is to seek a natural pose and depict it as attractively and excitingly as I can.

I find a mirror behind my easel or drawing board enables the model to see on what part of the figure I am working. This way, if possible, the model may rest whatever part is not being painted at the moment and I do not have to interrupt my train of thought to tell the model what to rest. I keep a radio going, tuned in on a station that broadcasts music and turned very low. This seems to keep the model relaxed and sometimes awake. However, when I am creating a rough or reading a manuscript, I prefer dead silence. Even though I had the early commercial art studio training with seven to ten artists working in the same room, I prefer quiet with no interruptions. I believe every illustrator does his best when he can concentrate on his work without having distracting activity around him. An illustrator becomes as tired as his model—more so, I believe—so time out should be taken at frequent intervals. After constantly drawing from the model over a long period of time, anyone's work has a tendency to become labored. So I take advantage of the model's rest periods.

I try to make the model belong to the setting. I have set up my easel in our foyer and painted the model on the stairs, and taken the model to a neighbor's or friend's home where the background and furniture were more suitable to the assignment than my studio interior. Years ago I would not have gone to so much trouble. Instead of using file material for the rough only, I used it on the finished art as well. I try to get the real thing if it is humanly possible to do so. For an outdoor setting, I pose the model outdoors. In the winter or in inclement weather, a large window brings the outdoor light into the studio. I hope some day to have a skylight. Daylight incandescent bulbs or fluorescent fixtures can fill in to get reflected lights on the



To make the model belong to the setting, paint her against a background of the same colors that touch the model in your rough composition. You can use colored fabrics or paint newspaper or wrapping paper the desired colors with cheap water color house paint. Mount these on a frame or tack them to a wall or screen behind the model. Use lamps or raise or lower window shades to get the lighting effect used in your rough.



Objects, such as this sea serpent, which are impossible to obtain can be made of clay.

The model and props— in person

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A model painted from life must belong to the setting



Gouache on drawing board. Illustration for "Guerrilla Wife," *Ladies' Home Journal*.

The models above posed separately in my studio. The water was dubbed in later after making sketches of water under the desired conditions. The man's left arm rested on a pole to ease his pose. The girl was propped with cushions.

model. I work nights if the model is unavailable by day. If it is a daylight setting, I use fluorescent lights to approximate daylight. A portable fixture is best, as the model can then be lighted from any angle desired.

A setting I used on a story by Evelyn Waugh, "The Wish," (reproduced in Lesson 1), called for an iron railing. This I constructed from a slab of my little daughter's modeling clay, some tooth picks, a bit of wire, cardboard and thread. A spotlight was thrown on it and I moved it about until I got a satisfactory shadow, a grotesque one which fitted the mood of the picture. Before I painted in the shadows, I outlined with a pencil the shapes of the shadows on the cardboard, so if the light were accidentally moved, I could find the proper place again. It is fun to build miniature sets and paint from them. I have used toy autos to make wheel tracks in mud, toy boats in a basin of



Gouache illustration for "Bolinvar," part 1, *Ladies' Home Journal*.

In doing the above illustration of a man hiding on a porch, the weather permitted me to pose him outdoors on an actual porch, but there were no vines there. I gathered samples of these later, brought them to the studio and painted them in.

water for a boat's reflections and countless other toy arrangements.

Modeling clay is fine for making hard-to-get character types. Place the clay heads in the desired lighting and you have convincing character heads. The body can come from a live model painted to the scale of the head. Clay can be used for making miniature replicas of furniture and many other things.

I have walked among the movie sets in Hollywood and they looked incredibly real and authentic. I was amazed how such things as intricate iron railings were really wood, painted with the necessary rusty touches. What appeared to be bricks were not bricks at all and countless other tricks were used. I believe the illustrator should make his own props. I do whenever I am stumped and cannot get the real article.

Al Parker

The model and props— in person

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Gouache on drawing board. "I Should Come Home To This."

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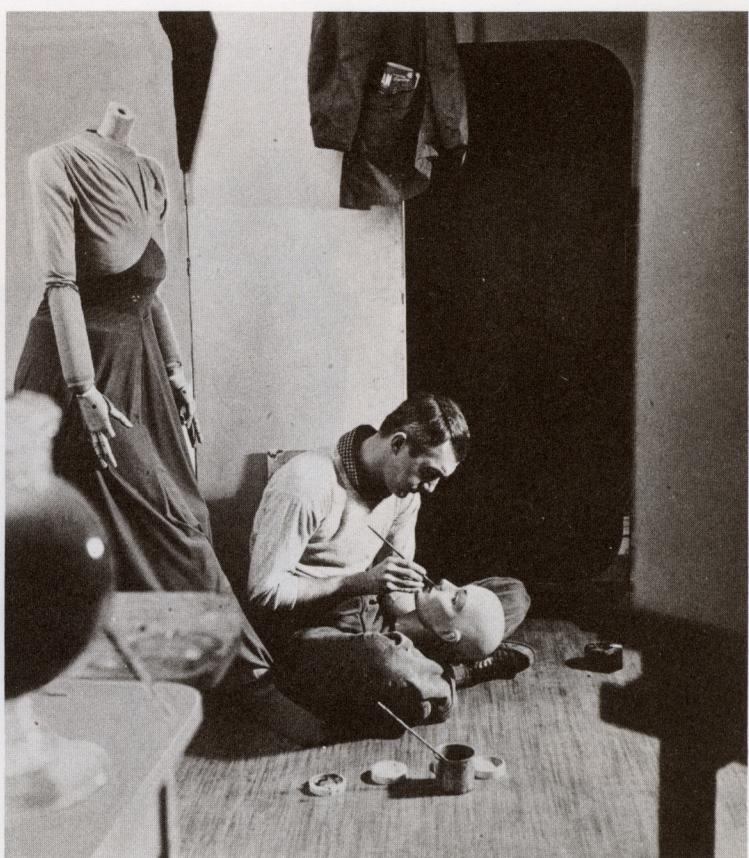
I rarely approach two assignments alike. On this one I did not make a rough. I decided on the situation I was to depict, then arranged the actual props into a pleasant grouping. These props were part of a living room in the home of some friends. That room was my rough. With the live model and props in front of me I then painted the finished illustration. The toughest part of this assignment was painting right on through a cocktail party our friends had previously planned in that very room. I worked quietly away in a corner and made the deadline despite well-meaning kibitzers.

The model and props— in person

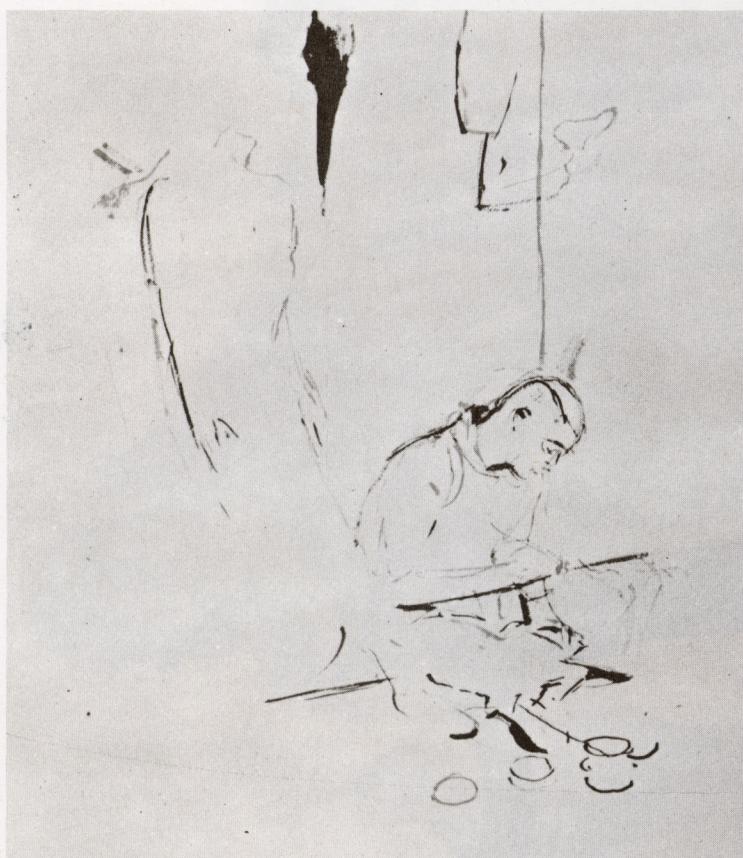
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How I pose a model

Setting the pose.



This pose was decided upon.



Placement of composition is sketched in.



Tone is now applied.

Al Parker

The model and props— in person

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9



More detail is added.

Here is the finished sketch.

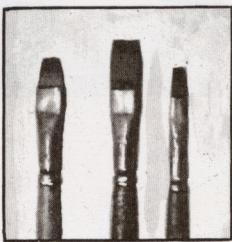
The model and props— in person

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*"Gay Pursuit," Ladies' Home Journal.***A note about reproduction**

I find it best not to work more than twice the finished reproduction size. The model's head above was painted actual size. Much can go wrong in reproduction, particularly with colors. In Lesson 8, I tell of solving this problem by using a limited palette. But if your composition and drawing are solid and designed for reduction, there is nothing to fear from reproduction. Just bear in mind as you paint from the model or props that the finished job is what the reader sees in the magazine, and not what is on your easel. So take into account the paper stock used in the magazine, as well as the amount of reduction, and work with these limitations in mind. I avoided painting this too tight by using large sable oil brushes (see photo at right) with the gouache on gesso.

Reproduced actual size.



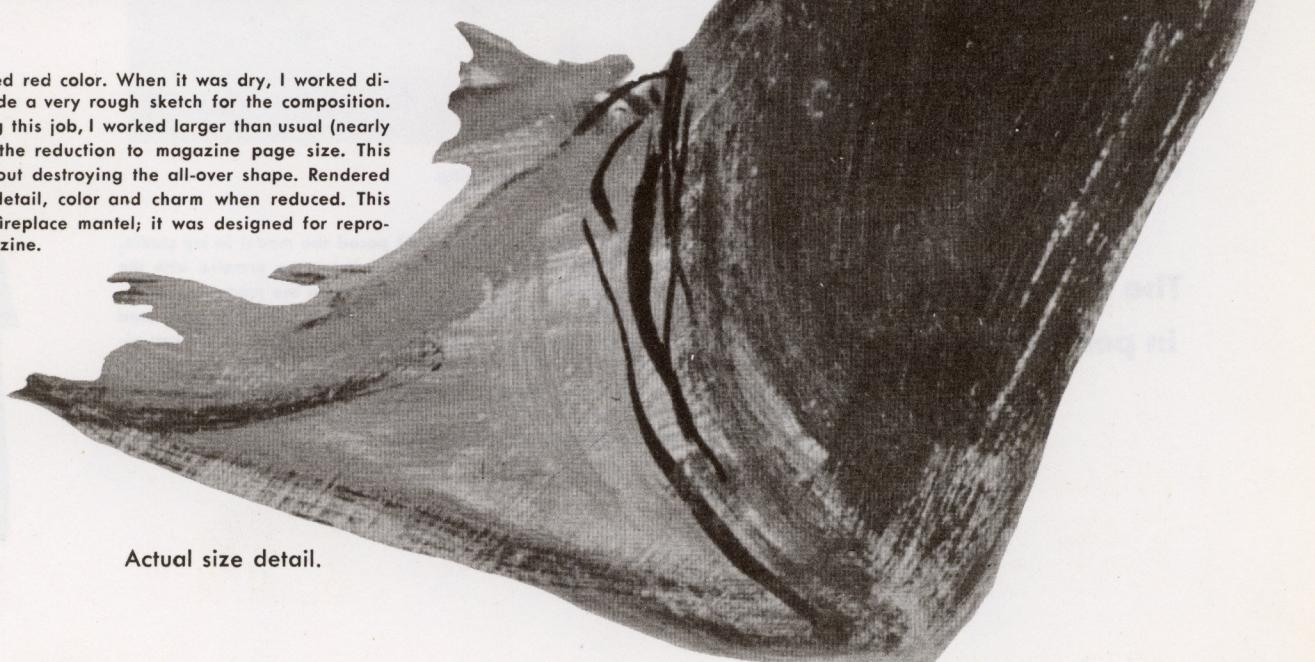
The model and props— in person

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"The Finest Man," Good Housekeeping.

I covered a gesso panel with the desired red color. When it was dry, I worked directly from the model in oil, having made a very rough sketch for the composition. To get the freedom I wanted in painting this job, I worked larger than usual (nearly 3 times actual size) but bore in mind the reduction to magazine page size. This meant painting in a loose manner without destroying the all-over shape. Rendered tightly, a large size painting loses its detail, color and charm when reduced. This was not a portrait to be hung over a fireplace mantel; it was designed for reproduction between the covers of a magazine.



Actual size detail.

The model and props— in person

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Tempera on drawing board, illustration for "Indian Summer," *Good Housekeeping*.

The actual props in person

I borrowed a chair and hassock from a neighbor and posed the model in my studio. I placed a standing mirror behind him, later converting it into an armoire with the aid of file scrap. I used the corner of the studio in relation to the model to set my perspective. Scrap from my file also helped in designing the tile floor. I also posed the picture frame. You may ask: Why pose a picture frame? It is small in the composition, but the color and texture made it a real picture on the wall. Its position seems to keep the chair in place, because the chair is on a direct line from the man's right heel up the hassock's edge to the center of the picture frame. That little prop does so much it deserves good treatment.



The model and props— in person

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← added area →

This illustration was planned and finished as a right hand page. After delivery it was placed in another part of the magazine requiring a two page spread. It was a tough undertaking to add a left hand page, at the last minute, to what I thought was a complete illustration. But it turned out successfully. I gathered props from the attic and the bedroom and added them to the setting. I purposely omitted the flowers from the lamp at extreme left, thus giving the print dress more importance. Flat solid areas keep their place. However, if the story were about this lamp, I would not only retain the flowers, but would switch the positions of the lamps in the composition.

Illustration in gouache for "Just Like Sisters," Good Housekeeping.



The model and props— in person

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Textures

Avoid a sameness of textures. A muffler of knitted wool hasn't the texture of wood. Wood paneling hasn't a knitted wool texture. This does not mean working each texture in a photographic slicked up manner. With practice, textures can be defined with a broad brush and keep their place in the illustration. I do not paint them as if they were swatches in a tailor's suiting catalog, to be felt with fingers. The reader feels with his eyes. For practice, I suggest you draw and paint closely related textures, such as a white tissue paper handkerchief alongside a linen handkerchief, watching the edges and folds which explain the difference. Try many textures: pewter, silver, wire, string, etc.



Gouache on glossy paper.
"Something for Luck."

Good Housekeeping.

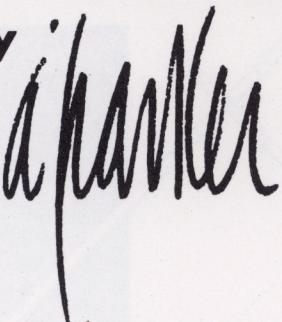


Close up of textures.



Some of the textures used in this particular illustration.

How I make a picture

by 

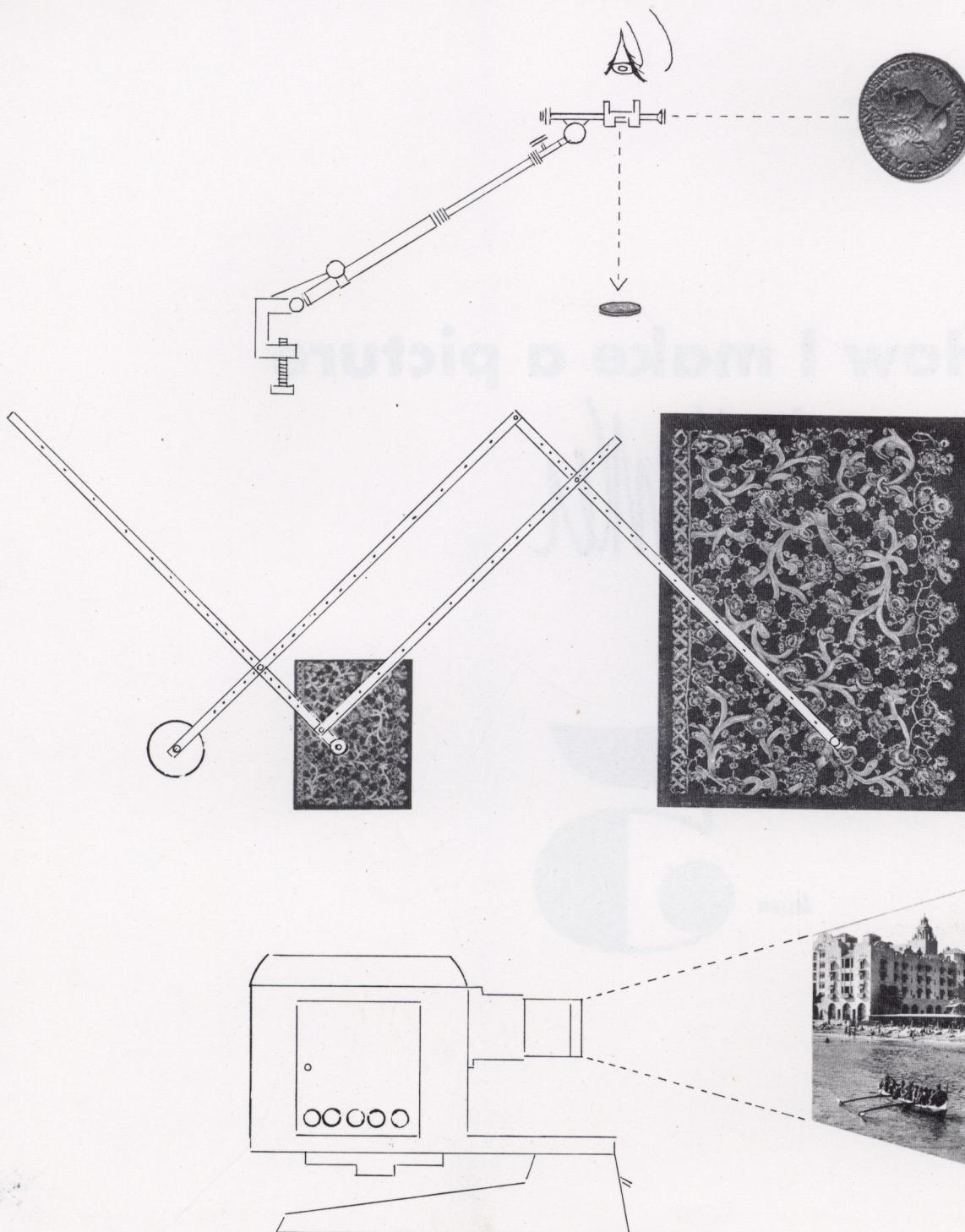
5
lesson

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The camera and the illustrator

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Camera Lucida — It assists in drawing pictures of props in perspective. The coin is shown as an example.

Pantograph — I find this an aid in enlarging my rough to drawing size proportions. It is an important time-saver in enlarging or reducing drawings and is useful in transferring complicated designs from photos or scrap. With the aid of the pantograph, such a detailed design as this Venetian point lace could be made a part of your illustration.

Balopticon — This is used to enlarge by projection photographs, sketches, and actual small objects. It requires working in a darkened room. I do not use this aid often, but it came to my rescue when I had to draw a balcony of the Royal Hawaiian Hotel. The scrap I had was a postcard photo of the hotel facade and the balcony was the size of a pin head.

The Camera and the Illustrator

Drawing aids have been used by artists for centuries. Time saved by their use can be spent on more important phases of your illustration. Remember, however, that they are only aids; they are not a substitute for drawing. Use your spare hours for keeping your hand in training; keep drawing all the time. Then if the bulb should burn out in the Balopticon, a nut come off the pantograph or the lens crack in the Camera

Lucida, you can still make a fine illustration and meet the deadline.

In preparing this lesson I came upon an article in a magazine of 1835, telling of an artist who travelled with Lewis and Clark on the Missouri river. The artist had just seen a portion of the river bank collapse. I quote him: "I set about sketching it with the Camera Lucida, as fast as I could, before the current carried away the

The camera and the illustrator

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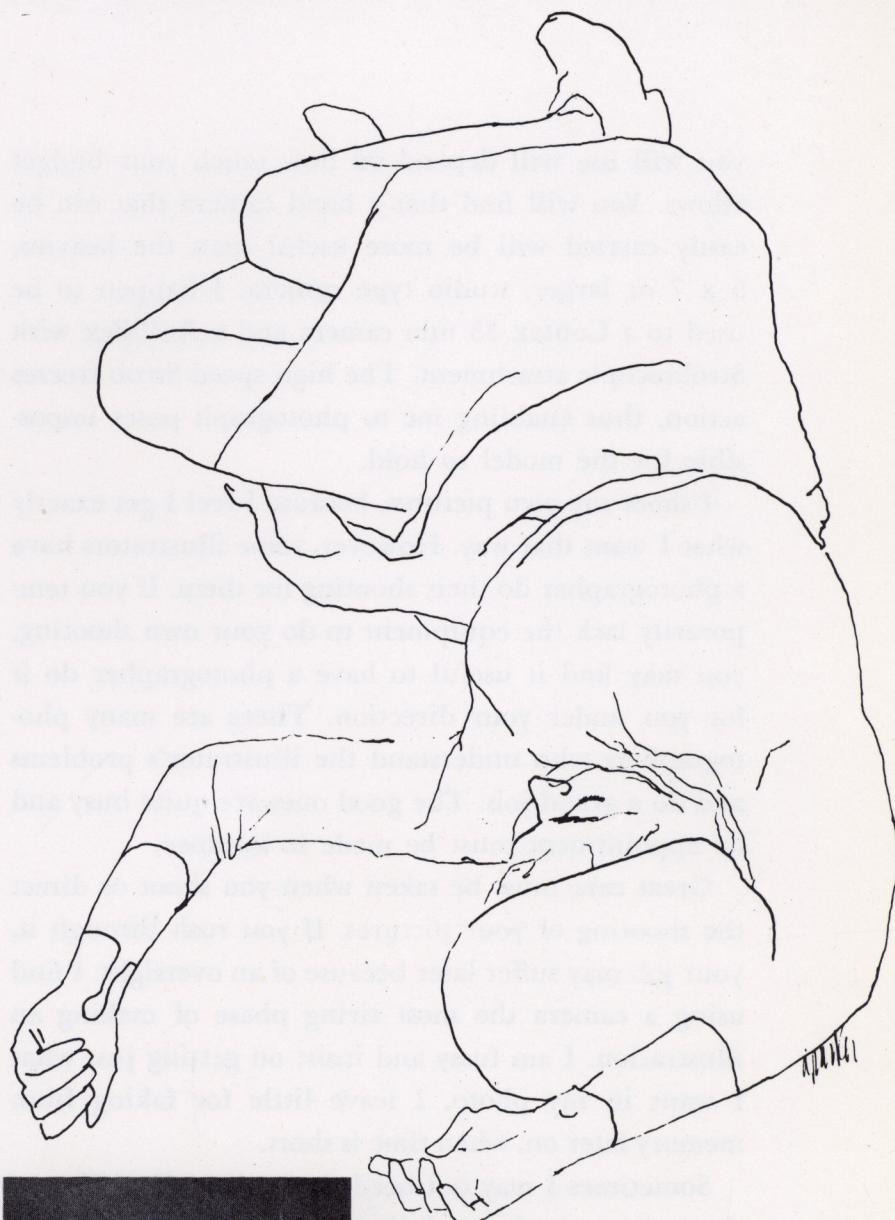
fallen trees. As soon as this drawing was completed, I turned round, and shifted the instrument about six or eight feet further down the stream, in order to make a sketch of the point against which the raft of drift wood was abutted." From this you can see that drawing aids *can* be importantly helpful.

Today, most illustrators use a camera in their work. Properly used it is a great convenience. My procedure is much like painting from the model. I use the photo before me just as if the live model were posing. Painting directly from expensive models is costly, but they can be photographed in an hour's time. Because I paint from live models whenever I can, I am able to fake my color effects when I work from photographs.

A verbatim copy of a photograph is just that; it is not an illustration. But I pick and choose from the photo as if I were painting from life, I interpret it in my own way.

A sameness prevails in the work of illustrators who use photos consistently. You can avoid this if you really try. For one thing, be careful in your lighting. Unless the manuscript calls for a direct, concentrated light (such as light from a fireplace, flash light, auto headlights, etc.) do not use it. It has an artificial quality and makes the setting look like a stage set. If you are using photofloods, shoot them toward the ceiling. Large expanses of white areas about the model, such as paper, fabric, sheeting, and the like will lighten the shadows with subtle reflections. This will eliminate the harshly concentrated light seen on most photographed models. Of course, if you have a skylight and a wide window—to the floor if possible—your lighting will be beautiful, even on cloudy days. If no skylight and glass wall is available, see if you can find a suitable location with a similar arrangement where you can take pictures. Maybe a friend has a sun porch that can be converted for use on days you photograph. If you live where the light is poor in the winter, find the best place possible and do your utmost to prevent your illustration from looking artificial. Whatever your living conditions, you cannot afford to be satisfied with mediocre finished art.

You are practically a photographer as well as an illustrator. For your photographic equipment you can spend as much as you want to spend—or can afford. The type of camera, film, dark room and equipment



One good method in working from photos is to first make a fairly accurate drawing from the photo. After it is finished I make a larger drawing, doing the same subject in the same way. By then I am familiar with the pose, having studied every detail. Next I hide the photo and the first two drawings I made and make a third drawing from memory. This can go on to a fourth drawing, also drawn from memory. In this way, the static quality of the photo becomes fluid, I find myself losing the unwanted folds and superfluous parts, and my interpretation remains. I show here an example I handled in such a way. I later drew another sketch and incorporated it in an illustration for *Town and Country*.

The camera and the illustrator

Institute of Commercial Art, Inc.

you will use will depend on how much your budget allows. You will find that a hand camera that can be easily carried will be more useful than the heavier, 5 x 7 or larger, studio type camera. I happen to be used to a Contax 35 mm camera and a Rolleiflex with Stroboscopic attachment. The high speed Strob freezes action, thus enabling me to photograph poses impossible for the model to hold.

I shoot my own pictures, because I feel I get exactly what I want that way. However, some illustrators have a photographer do their shooting for them. If you temporarily lack the equipment to do your own shooting, you may find it useful to have a photographer do it for you under your direction. There are many photographers who understand the illustrator's problems and do a grand job. The good ones are quite busy and an appointment must be made in advance.

Great care must be taken when you shoot or direct the shooting of your pictures. If you rush through it, your job may suffer later because of an oversight. I find using a camera the most tiring phase of making an illustration. I am fussy and insist on getting just what I want in my photo. I leave little for faking from memory later on, when time is short.

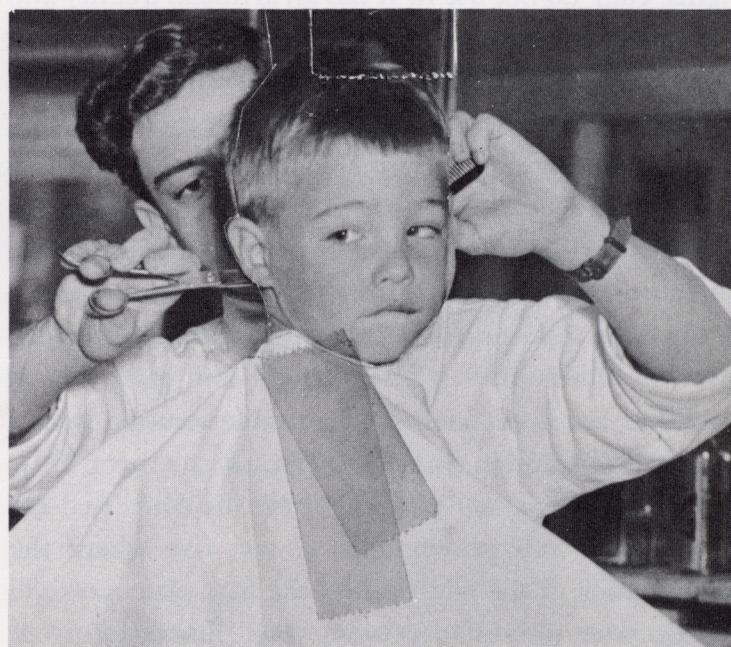
Sometimes I may not need the entire roll of film on the assignment I am doing. If I have five or six exposures left in the camera, I do not waste these, but shoot whatever is at hand that may be background material for future use. I have built a collection of photos on plants, trees and flowers, just this way. If it is winter, I may photograph snow on dried wisteria vines, on pine trees, or the path made by a snow plow, icicles, or anything within a short distance of my studio.

The camera has another advantage. In shooting specific things while on location, the seemingly unwanted background may disclose later a prop or person which can be used also. For example, I once photographed a merry-go-round for an illustration. When the pictures were printed I discovered interesting sidelights, such as a father eagerly watching the merry-go-round and holding his wife's purse while she adjusted her coiffure, dishevelled from riding with one of the youngsters. The man holding a purse is the twist, the

different touch that makes a picture more interesting. Many such natural everyday happenings can be found in the backgrounds, unnoticed during the photographing of the model or prop.

Your camera should accompany you on trips, holidays and vacations. Through the camera you remember much that otherwise is easily forgotten. Of San Francisco you would remember the hills and how the streets go up and down, but on closer inspection of the photographs you took you would find most of the women wearing suits, something you may have failed to notice. In making an illustration, this would be valuable information, along with the street lights, transportation systems, typical homes, store signs, and other scrap you may photograph, as I explained in the lesson on Research. The clothing differs in each city and your model should be attired for the locale of the story. Most stories have their action placed in the larger cities, but be ready to clothe your model for any city, town or village in any country.

Before I photograph the model, I make sure she is



Because it is almost impossible to watch every bit of action, clothing folds and proper lighting on one photo, I take as many shots as I can until I feel satisfied that I have all I will need in working my illustration. One photo usually will embody the important attitudes, expression and composition. The other photos may be referred to if another hand, skirt fold or expression is desired. Above, I pasted another boy's head, with the facial expression I wanted, over a photograph that was otherwise okay.

The camera and the illustrator

Institute of Commercial Art, Inc.



A light print is made to bring out the detail in the shadows or dark areas. An enlarged normal print of this picture is shown on page 4.

the correct type and attired as described in the manuscript, which in most instances is in the newest of current styles. As I said in the lesson on Painting from the Model, I try to approximate the background colors or values that touch her. I do not photograph her against a dark background if she is to be against a light area in my painting or vignetted on the page. I have her go through a rehearsal of the action designated on my rough, to see if she can fit into the pose naturally. If she cannot, I ask her to do similar poses of her own choice, being careful not to stray too far from the original concept—that would upset the entire composition and would mean making a whole new arrangement of shapes and patterns. Time on the job is a truly valuable thing and I try not to waste a moment of it. Meeting the deadline is all important.

If the illustration is to show several overlapping figures, I pose them together as indicated by my rough. Any out-of-focus figures are brought into focus in additional pictures while the entire group holds the



A dark print makes it easy to see the detail in the light areas. Three prints: normal, light and dark, are made of every photo I use in my work.

original pose. In this way all figures in the group will be in scale with one another. I then photograph the figures separately and usually at closer range for more detail. I fit these detailed figures together, using the group photo to get the proportions. There are times when the models cannot all appear at one time. I have to photograph them separately and fit the photos together later.

For an outdoor scene, weather permitting, outdoor location shots prove easier to do than studio shots. The background I want can be located for the models and nature's light is wonderful. However, if inclement weather keeps me indoors, I do my best to avoid an artificial look to the setting. Referring to my file of outdoor photos, I am able to plan the models in the picture as if they belonged there, checking the source of light and proportions. So keep taking photos for a rainy day—garden scenes, farms, city streets, parks. You never know what scenes you may use. When in doubt, shoot.

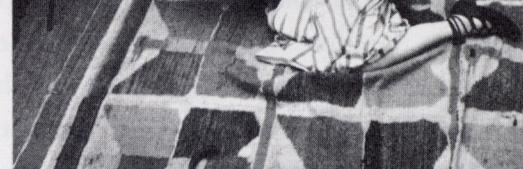
The camera and the illustrator

Institute of Commercial Art, Inc.

Choosing the right photo



A few of the 35 photos I shot for this assignment.



The photoflood lamps were pointed toward the ceiling giving a soft, reflected light on the model. I stood on my drawing table with my Contax on a tripod and shot down at the pose. At first I chose the photo shown directly above. I made a sketch of it and proceeded to compose the double page spread layout. This is shown on the left. It did not seem to work into a pleasing arrangement. I gave it up and chose another photo. Sometimes this goes on and on, then again the first choice may be the right one.

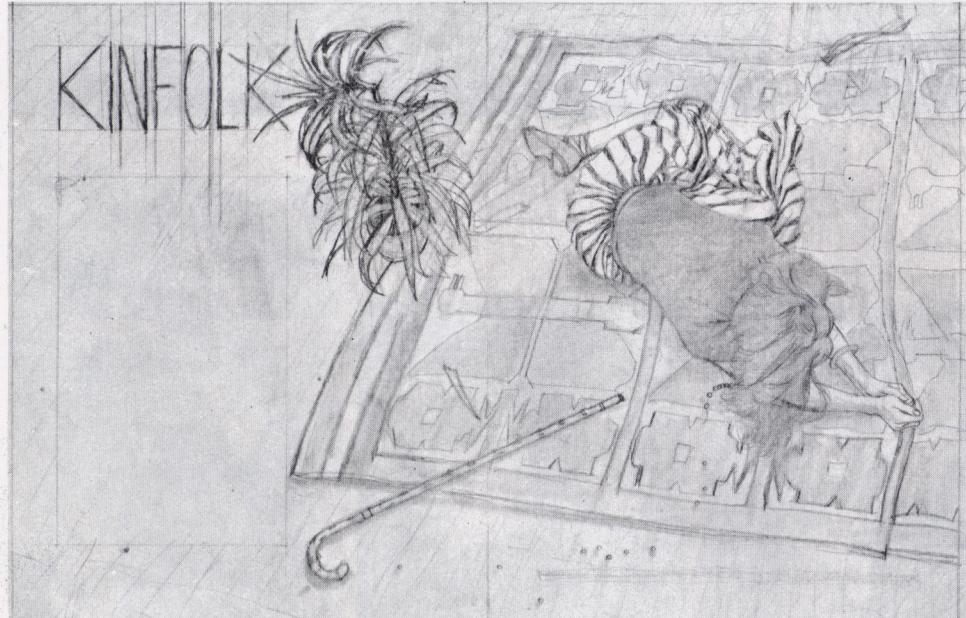
The camera and the illustrator

Institute of Commercial Art, Inc.



The broken beads were an afterthought.

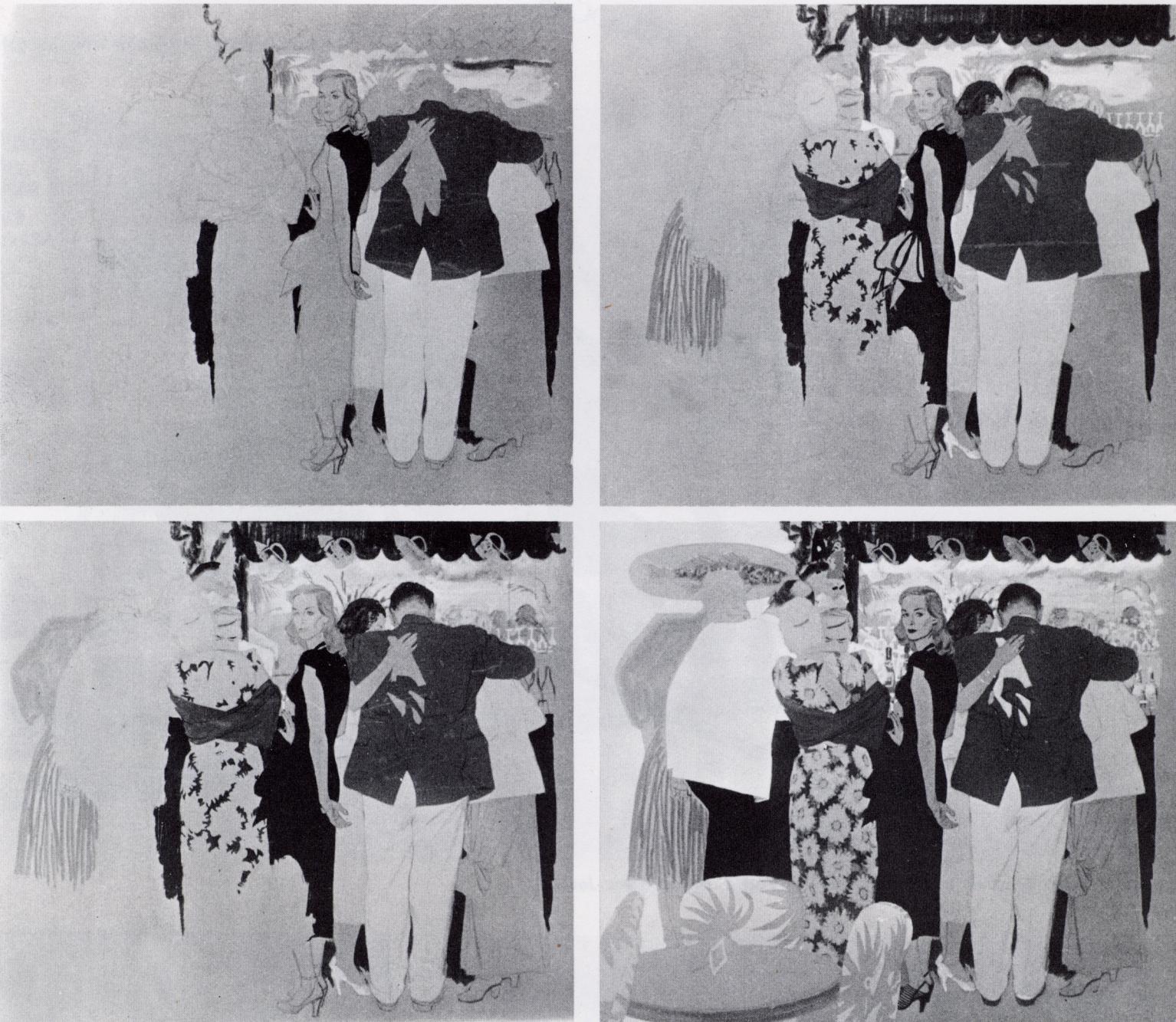
Gouache and colored ink on gesso. "Kinfolk," Part 2. *Ladies Home Journal*



I decided to use the photo shown at right with a light print to get the hair detail. Above is the final tracing. The effect of a cane having been whipped through the air was achieved by showing a damaged house plant. This was sketched from life. The inspiration for this job was the brilliantly colored rug. From it I got my color scheme and composition.

The camera and the illustrator

Institute of Commercial Art, Inc.


**Combining photos with
painting from life**

Above are shown four steps on this assignment. I sketched the poses from the photo at right to fit the composition in my rough. This, in turn, was traced to my working surface, in this case a tinted, gesso panel, and then rendered in full color gouache. All the models were not available at one time, so a stand-in was used in some cases and later replaced by the model. The lonely heroine was sketched from life because I could not get the type I wanted and it was easier, working from the live model, to change her to fit the character in the story. The setting was an improvisation.



The camera and the illustrator

Institute of Commercial Art, Inc.



Above is the first thought for this job on tracing paper. This rough was sketched in pastel. I take advantage of a rough to experiment with various mediums. Below is the finished job.



The camera and the illustrator

Institute of Commercial Art, Inc.

Lighting arrangements I have used

This scene called for a basement setting. I used two photoflood lamps. One is shown above at the left, lighting the models head-on. The other lamp, not shown, is at the extreme right, placed far enough away to throw a little light in the dark shadows without destroying the shadow.



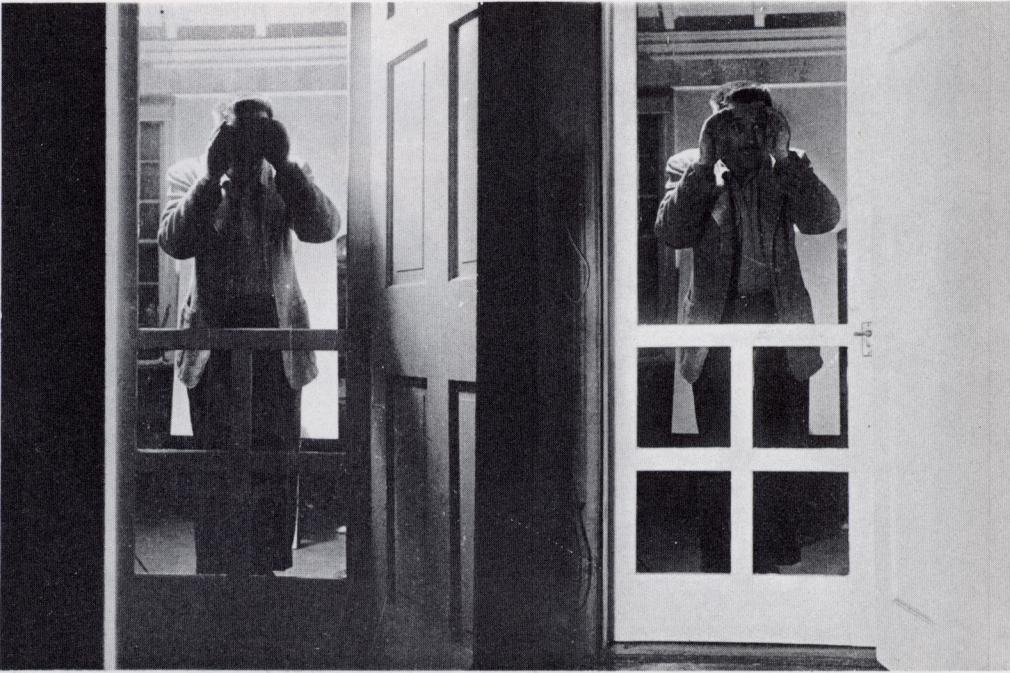
Above, at the top, is shown the simultaneous use of outdoor and artificial light on the model. The outdoor light softens the shadows. Directly above, the model is shown bathed in outdoor light from a window without any auxiliary lighting. Your lighting will depend on the effect you wish to achieve, within the limitations of the story.



The Stroboscopic light stops action as shown by the girl swimming. The light source can be placed wherever you wish. This is also handy in photographing poorly lighted objects that cannot be moved to the studio. A flash gun, while not as fast, can be used for similar purposes. It all depends on that demon, the expense budget.



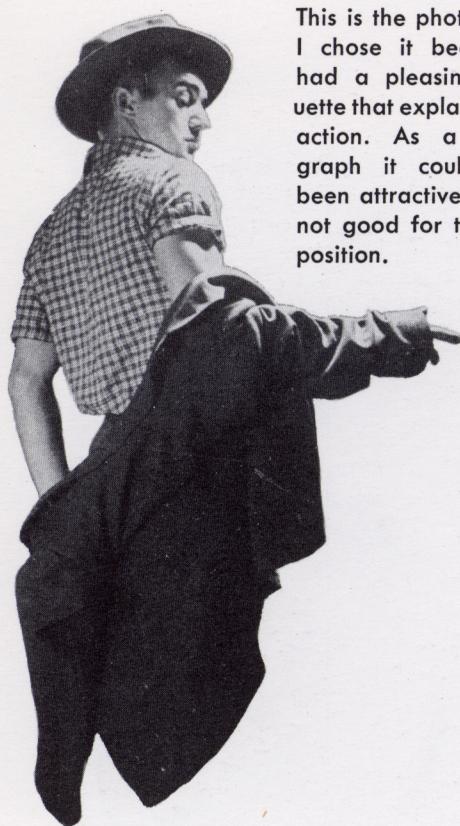
Here, a single spotlight was used to light, very simply, the area I wanted to show. For moonlight scenes, the single light is more convincing. In fact, too many lights on the model confuse me and I believe they make the illustration confusing.



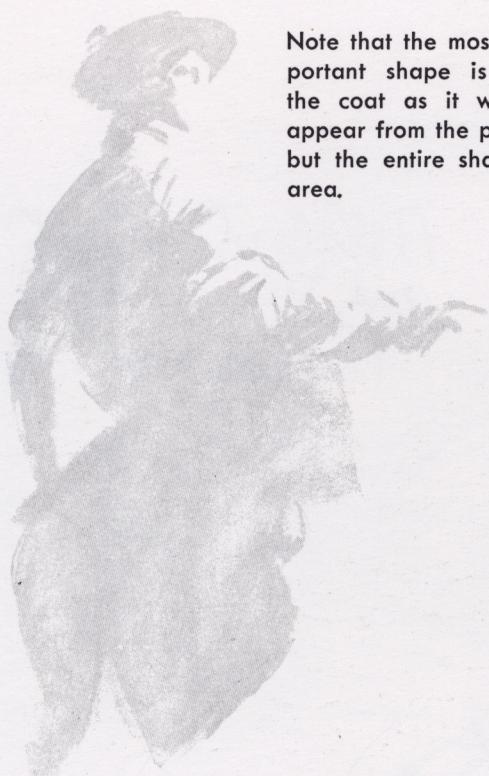
That wonderful light of nature isn't always on tap. In the photo, above at the left, the model is supposed to be on a porch peering through a screen door into the foyer. The porch is really the next room, lighted with a photoflood to simulate sunlight. A screen door was placed temporarily in the doorway between the rooms. Above right, I use another photoflood to light what is supposed to be the foyer.

The camera and the illustrator

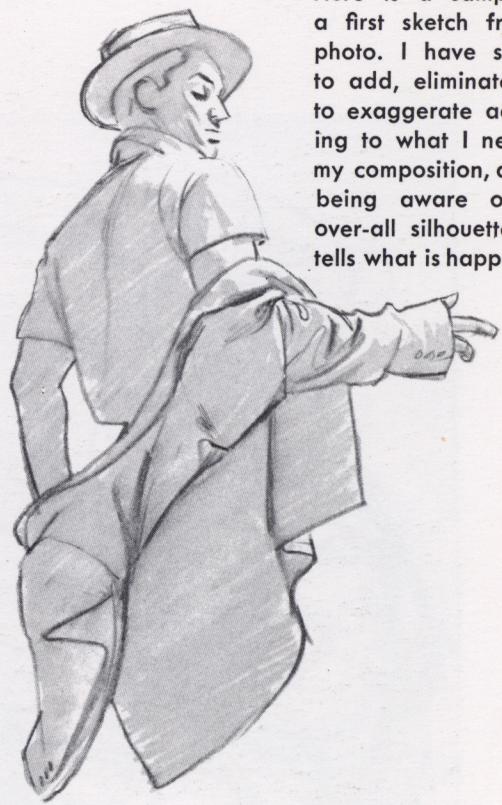
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This is the photograph. I chose it because it had a pleasing silhouette that explained the action. As a photograph it could have been attractive but still not good for the composition.

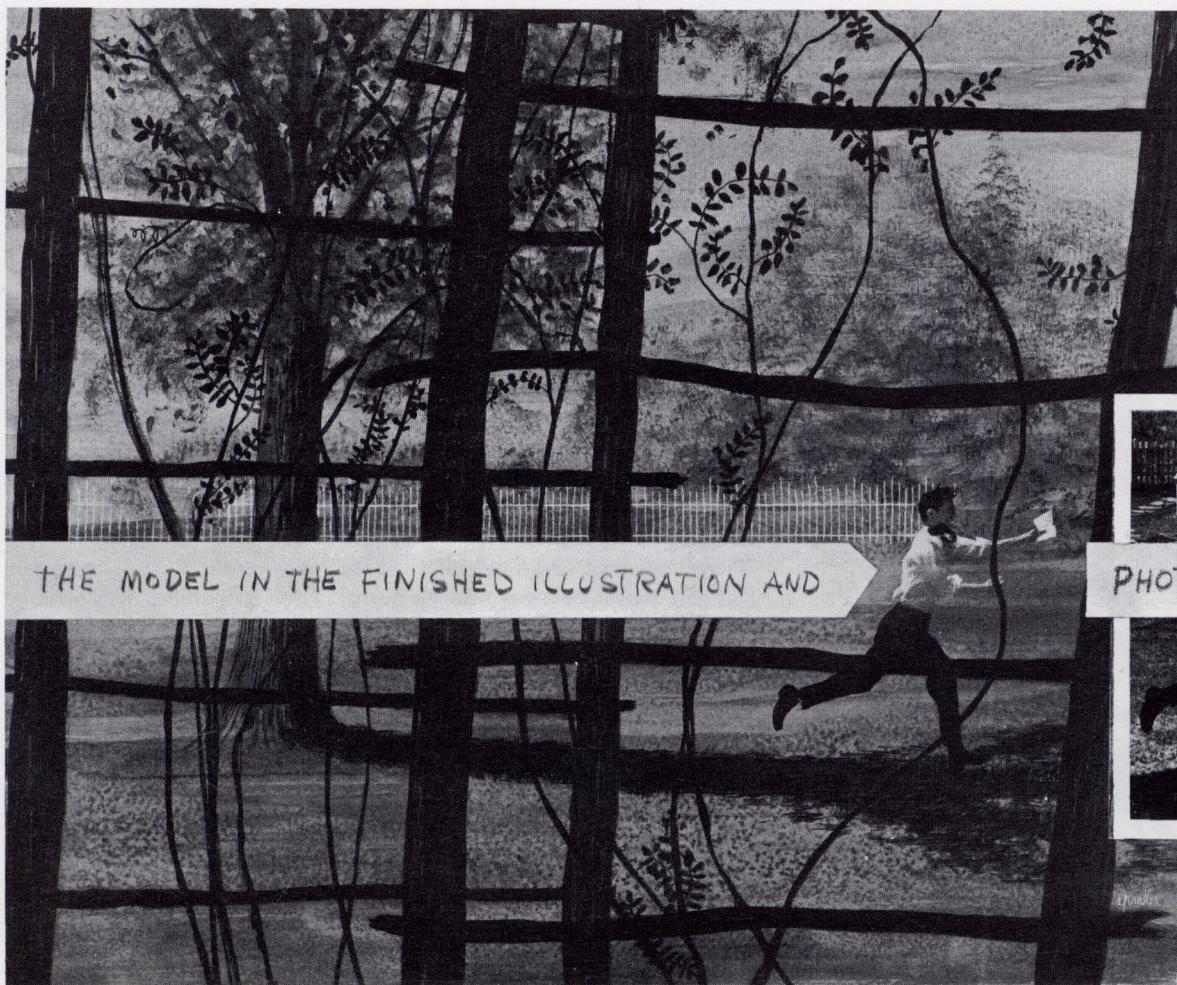


Note that the most important shape is not the coat as it would appear from the photo but the entire shadow area.



Here is a sample of a first sketch from a photo. I have started to add, eliminate and to exaggerate according to what I need in my composition, always being aware of the over-all silhouette that tells what is happening.

A do and don't



Razor blade and wash on gesso panel. "Bright Promise," Good Housekeeping

Below is the photo of the model. At the left is the detail of an illustration in which I erred by using the camera's interpretation. It is said that most of the reader audience cannot tell the difference between a photo and an illustration. Well, they'll certainly never learn if you don't give them the chance.



The camera and the illustrator

Institute of Commercial Art, Inc.



The original rough that failed. The right hand page was in two colors. The zebra was a natural to have on that page so I improvised

a zebra. Photographing the three characters together wasn't in my original plan, so the zebra was dubbed in later.



I am shown adjusting the costume and explaining the sequence portrayed.

My first rough didn't work on this job

"Hello Millicent," said the tiger, and she fainted dead away." That was the provocative opening line of the manuscript, and also the line I selected to illustrate. I rented the tiger suit from a costumer, just as the hero in the story did. He was in a department store's book section as a publicity stunt for a new children's book. His ex-wife fainted when he addressed her, leaving him an embarrassed chap. Most of the photos make the tiger look much too vicious. The one checked on page 17 was used because of his helpless stance, in keeping with the awkward situation. The original rough shown above did not work when I posed the models. The humorous fainting scene became one of horror. I felt something was wrong, so I kept on shooting pictures, while I had the two good models and the rented suit on hand. I knew I would have to create another composition with an entirely new pose. I kept the tiger suit an extra day to make color notes from it. I purposely used only the falling books to indicate the setting. To have shown a department store interior would have killed the "stopper" effect of a tiger and zebra with a young lady.

The camera and the illustrator

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The camera and the illustrator

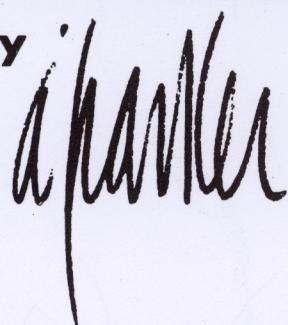
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The finished job as executed in oil on gesso for "Millicent and the Tiger," *Cosmopolitan*.
The original stopper of the hero's eyes within the tiger's mouth is finally lost in shadow. That
stopper was replaced by another — his fist showing through the paw opening.

How I make a picture

by



lesson



MEMBER OF THE FACULTY OF
Institute of Commercial Art, Inc.
Westport, Connecticut



Brush and ink sketch of my daughter, Susan. Reproduced actual size.

A variety of techniques

Institute of Commercial Art, Inc.

A Variety of Techniques

Working in different mediums can be exciting. I enjoy it and find that it stimulates me and helps keep my work fresh. But by advocating development in the different possible mediums available to you, I do not mean that you should depend on a tricky brush stroke to put over a job. Always remember that fancy rendering alone will not hide incompetence. It is essential for you to understand the basic business of illustrating a story before you try to use a wide variety of mediums in your work. So spend your time learning the real fundamentals of the illustration business first and fight shy of producing pictures that are superficially slick at first glance but will not stand closer scrutiny.

I have worked in pencil (carbon, graphite, China marking, indelible and the type which is soluble in water), tempera, water color, gouache, oil, wash, air-brush, pen and ink, dry brush, charcoal, pastel, crayons, colored inks, and I have used photographs in a collage. I have worked on paper, glass, wood, gesso panels, canvas and fabric.

You can see by this list that there are a great number of mediums for you to explore. Experiment with whatever appeals to you. You will find one medium which will be easiest for you to handle at first. But try others and never give up any medium entirely. Later, you may find yourself better equipped through experience to handle the very medium which you thought was so tough in the beginning.

Doodle and experiment constantly between jobs. Keep your interest alive on the jobs you are doing. There may come a time when you find the rendering of an illustration has become too easy. If this happens, stop work on it for awhile and try something else; otherwise your application of color and the sweep of your brush will become mechanical and your illustration will take on a lifeless, robot-like quality.

If millions of copies of your illustration are to be printed, remember that the reproduction of your work must still hold up, so you must be careful in the choice of a medium and in its use to make your picture as foolproof as possible. In painting for limited editions you have a greater freedom in the use of any medium,

but an illustrator for popular magazines must watch carefully to make certain that what he produces can be reproduced in quantity. In such mass production, engravers do not have the time to give your illustration extra-special, individual attention. If you run past a deadline, your chances for the good reproduction of your work are slim indeed.

This problem of reproduction should not keep you from turning out a good job, however. You must accept such limitations and work within them. Eventually it will never occur to you to get out of bounds because you will restrict yourself automatically. In a later lesson I will explain some of the restrictions you must consider with reproduction problems.

A variety of mediums and techniques is considered in this lesson to show you the vast field from which you may choose. You will see that you need not limit yourself to oil or water color. Use the medium which you find helps you to express yourself best at the start, then, after a time, branch out into something different. You can always return to your first love later and more than likely you will have found a better way to handle it when you do. In which case, the old medium suddenly becomes a new one to be explored from a different viewpoint.

Above all else, don't get in a rut with one medium to the extent that you eventually paint by formula. Successful illustrators have stayed with one medium but they have managed to experiment and they have continued to try new approaches in that medium. Actually, there is no set of rules to lay down for all illustrators although eventually you may evolve a system of your own, one which works for you alone. One thing is certain — you must love to make illustrations. I am discussing mediums and techniques here to arouse your interest by showing you the possibilities and to stimulate that love of picture making. Using an illustration I did for *Good Housekeeping* as a basic form, I have rendered it in four mediums on the following pages. These are not shown as examples of how you should use these mediums.



Oil This is an actual size detail from a finished illustration done for *Good Housekeeping*.

A variety of techniques

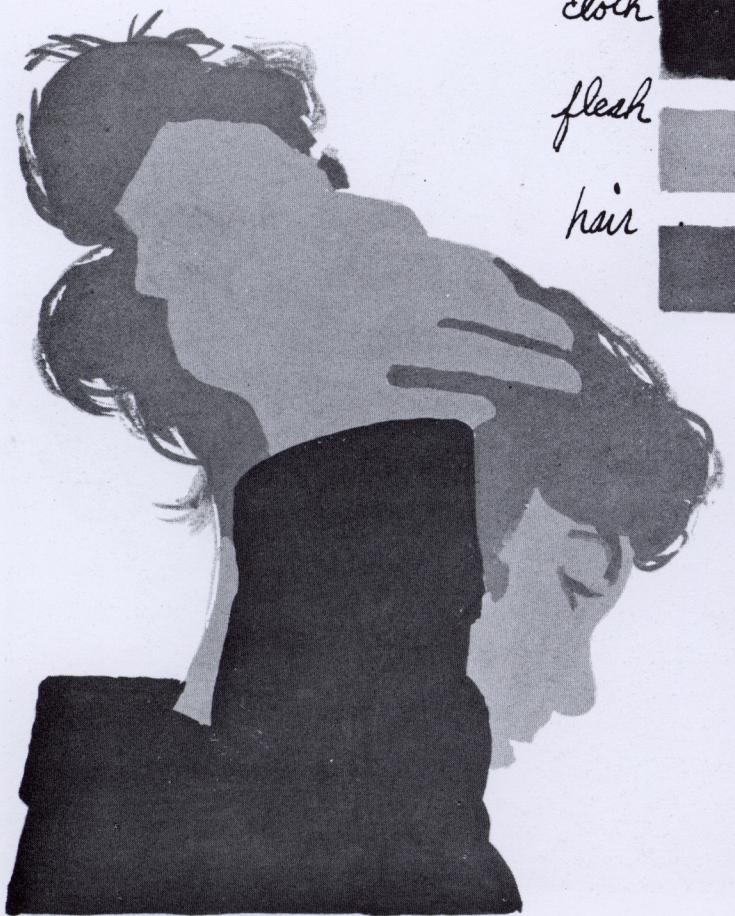
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I always keep these things in mind while rendering a job

1. The all-over shape.



2. The light sources.



3. The textures.



4. Lightest light and darkest dark are saved for the last accent.

A variety of techniques

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5. My first step on this job was to lay in a thin background tone over the traced-down guide lines on the gesso panel.



6. Middle flesh tone is applied.



7. Middle hair tone is applied.



8. Flesh tone becomes part of hair tone.

A variety of techniques

Institute of Commercial Art, Inc.



9. Middle tone of robe is applied.



10. Robe tone becomes part of hair.



11. The minor tones start to shape up. They must not destroy the basic tone.



12. The entire page as it appeared in Good Housekeeping.



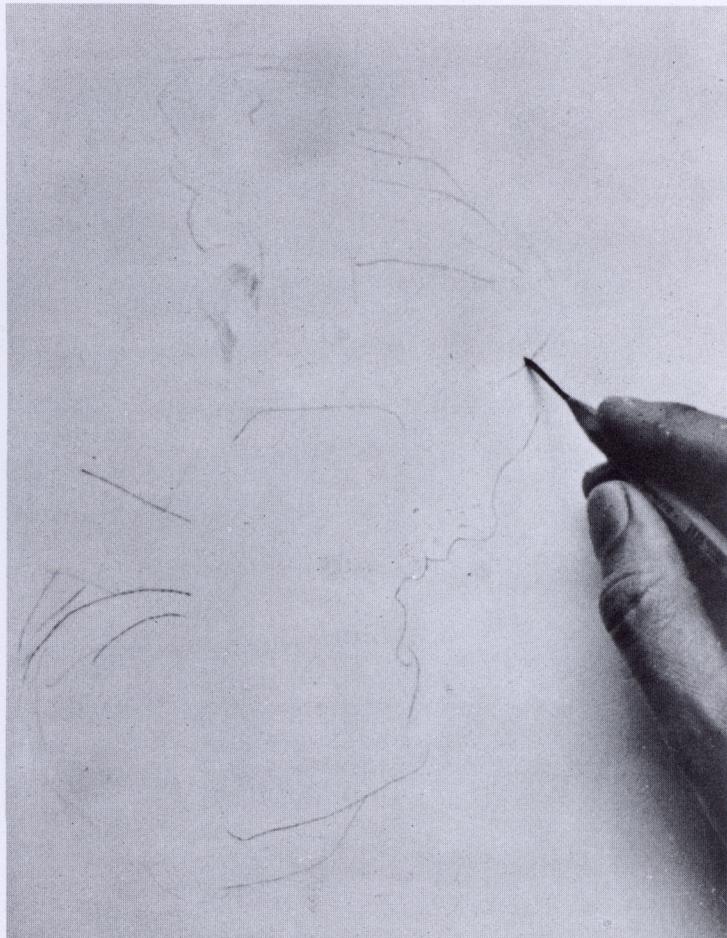
Pencil (graphite) Reproduced actual size. This is one way to handle it.

A variety of techniques

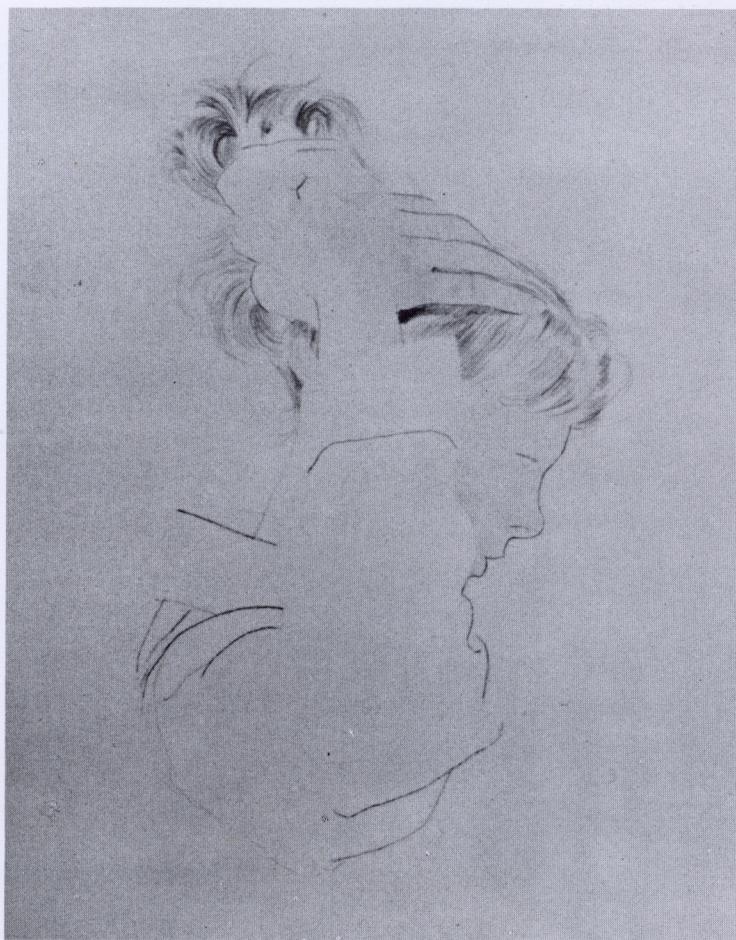
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1. As in the oil technique, the basic approach here is the same. The tones are applied by pencil strokes following the form – notice the direction of the strokes.



2. This is more tedious – it takes countless pencil strokes to make what one brush stroke achieves in oil rendering. The guide lines are traced down and I start to do the hair.



3. You must always be conscious of the important steps as shown in the oil demonstration. Here, the hair is placed and a light flesh tone applied.



4. Not a stiff precise line but an easy casual one. The slow building up process begins to take form. Do not let your fingers touch the paper. As you work, protect the surface by using a mahl stick or a piece of paper under your hand.



water color

over
brush and ink drawing

Reproduced actual size

A variety of techniques

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Water color

I find water color a wonderfully fresh medium that usually has a spontaneous look of ease in application. I am not, however, a believer in set rules for the handling of each medium. If a labored water color tells the story best I give it the labored look, despite the countless water color papers covered with lush puddles. Then again I may *want* the effect of a wet treatment. So don't be held down by any medium just because famous painters seem to have set a pattern for working a certain way in a particular medium. Use your medium as you see fit. The important thing in the end is for you to produce a Grade A illustration instead of a picture showing how clever you are at rendering.



1. A wetting agent is added to the water bowl (directions are on the bottle). First a light, cool green wash is laid on the diluted ink brush drawing. There is no tracing down on this sketch. While the wash is still damp, other greens are applied.



2. Flesh, hair and the side of the house are washed in after colors applied in Fig. 1 have dried.



3. To enliven the sketch, opaque white dots are applied to the robe.

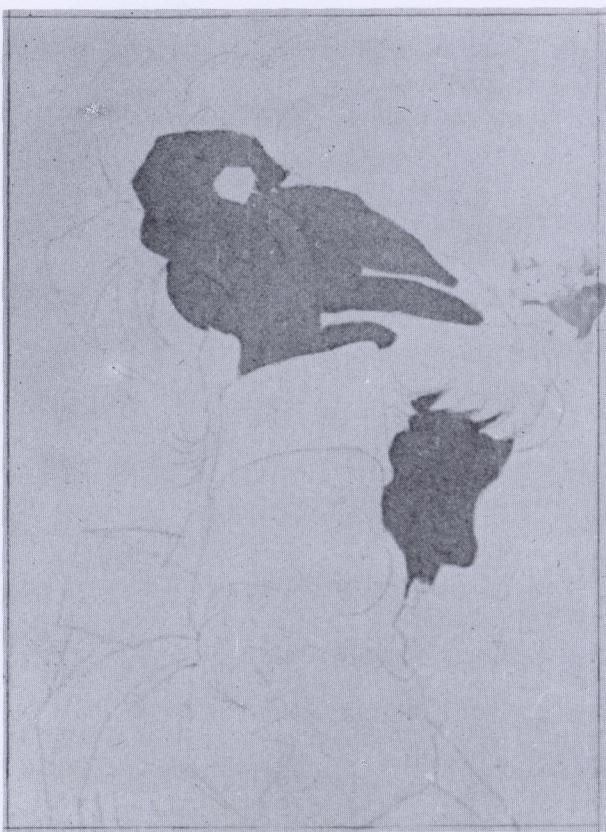


Gouache on colored background

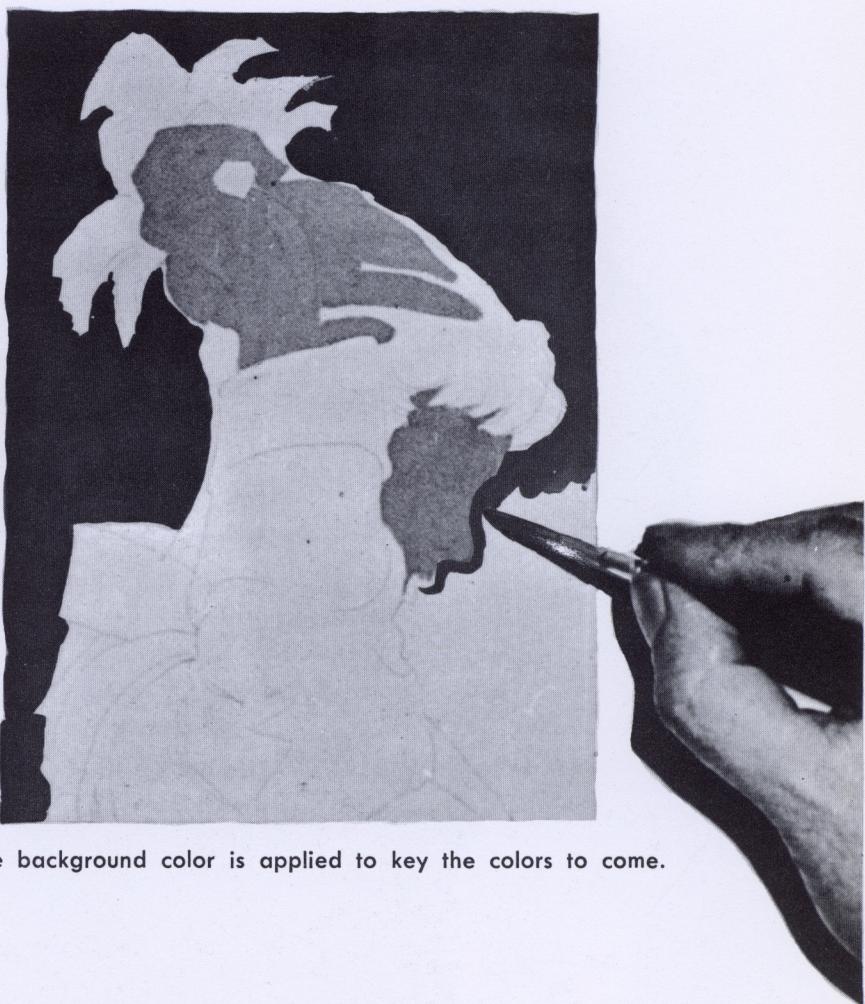
Reproduced actual size

A variety of techniques

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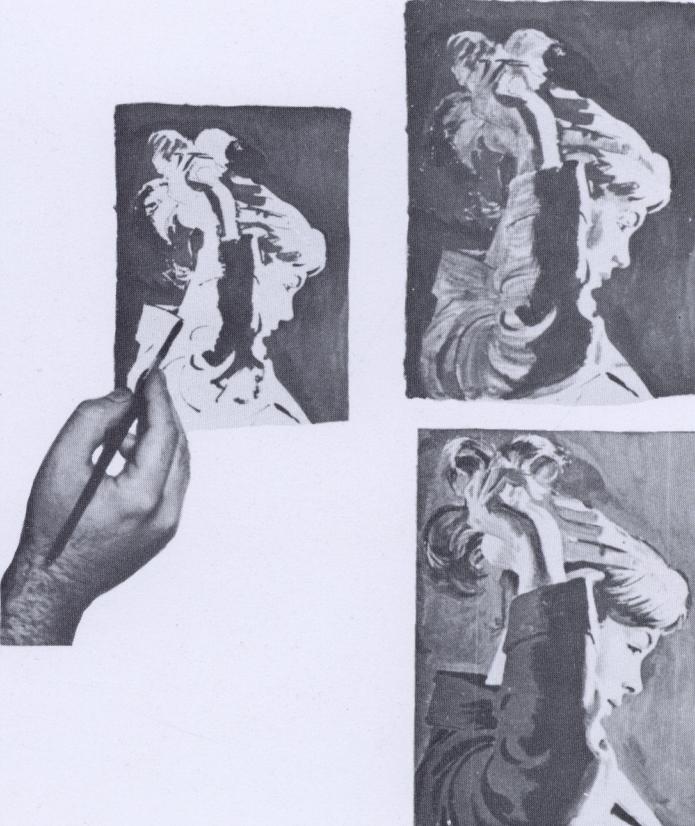
1. Gouache is water color made opaque with white pigment. This is a very pliable medium, both in color and in black and white. The drawing is lightly traced down on Whatman cold pressed illustration board. Then a flat, flesh tone is applied. I have no set formula for mixing flesh color; it varies on each job, so I'd suggest you work out your own.



2. The background color is applied to key the colors to come.



3. The flat tone of the hair and robe are put in next. An old engraving of a frame was added later to relieve the flat treatment. It was cut out and pasted around the finished sketch.



4. Here is another rendering (shown in three stages) giving a modeled effect and reversing the strong light source.



Pastel

Reproduced actual size

A variety of techniques

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1. Pastel is a beautiful, soft medium that has not been well-liked by the magazines because of its fragility. In simple compositions I believe it can be used in the magazines. The finished art must be framed under glass with a mat thick enough to keep it from touching the glass and great care must be taken in packing, otherwise it will not survive mailing. After lightly tracing from a tissue sketch, I start to draw on the tinted paper.



2. Here it begins to shape up. Great care is taken not to smear the picture. I used a cane for a mahl stick, as in oil painting.



3. Sometimes the dark blends over into the light pastel areas and then again the reverse occurs. The shadow down the sleeve at the left is about to be blended into the secondary light area toward the girl's face.



4. The blending is completed now; accents are applied. This sketch and the other examples in this lesson were made in full color.

A variety of techniques

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Ink with pen and brush

This is a sample of a pen and India ink drawing with colored ink for a tone. The clear, brilliant colors of colored ink are beautiful, but because of their strong dye qualities care must be taken to avoid mistakes. Their removal is difficult and on gesso it is impossible as it soaks into the surface. On gesso their color is less brilliant and they are best used as tints. Colored inks lack the soft edges of water color. To use them effectively you should have a definite composition and plan for your color placement. This of course holds true for any medium, but if anything goes wrong with colored inks, you cannot erase satisfactorily. They work very nicely applied one over another; there is less danger of getting muddy colors. Experiment on a separate paper to achieve various effects and leave nothing to guesswork on your finished illustration.



Courtesy Good Housekeeping



Detail of brush and India ink.

Courtesy Cosmopolitan Magazine



Courtesy Ladies' Home Journal

Detail of brush and India ink on a tinted gesso panel sanded to a marble slick surface.

A variety of techniques

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This is a detail from an illustration combining airbrush, brush and water color, and scratchboard techniques. I first sprayed a gesso panel with a dark shade. Over this I painted my illustration with a brush and black water color. I scratched out the light areas with Exacto knives and applied a light tint over them. The pure white areas were scratched out with the knives and a

razor blade. It is a tedious process, but it permits effects which are otherwise impossible to attain. Very foolishly, the airbrush is often frowned upon as a tool. Any tool, any medium, is okay if its use enhances the illustration, and if it helps to sell the story in good taste.

Courtesy Ladies' Home Journal

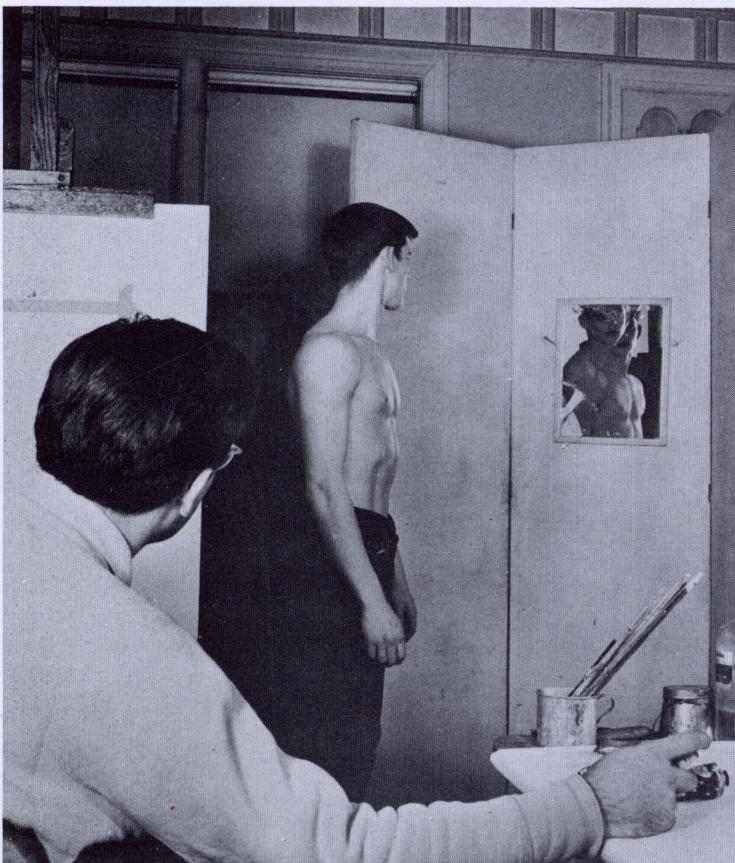
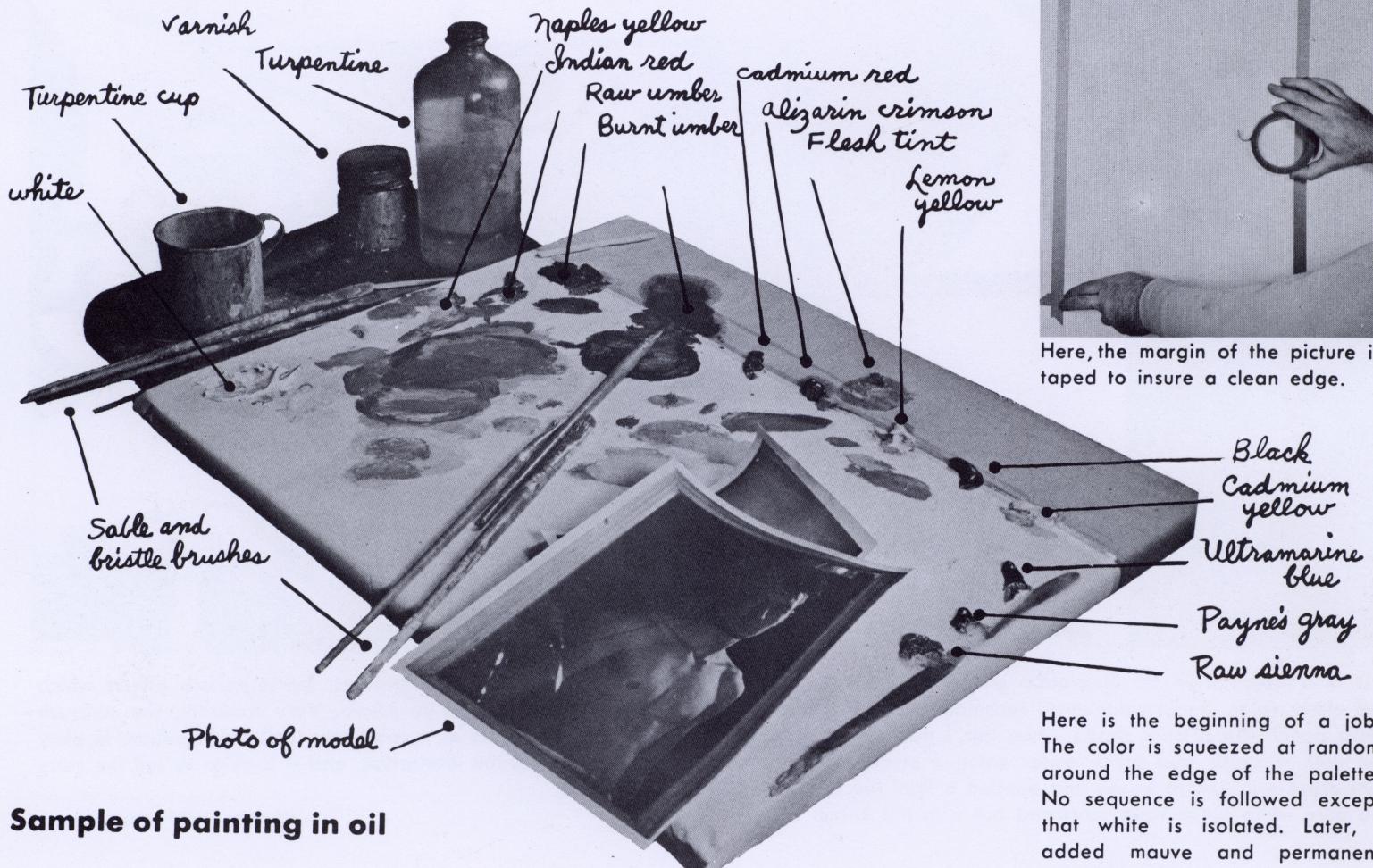
Combining various mediums and techniques

Crayons usually have a waxy base and consequently this medium is limited to special effects. In this illustration, however, I thought it appropriate to draw the little girl in colored crayons, a medium she herself would be likely to use. To play up the greasy texture of the crayons I painted the paper dolls in water color. This change of pace added excitement to the textures and also separated the decoration from the main figure and props. I find combining various mediums quite effective, but you must have a legitimate reason for doing it. The haphazard use of several mediums in an illustration is not only meaningless, but is also dangerous in reproduction.

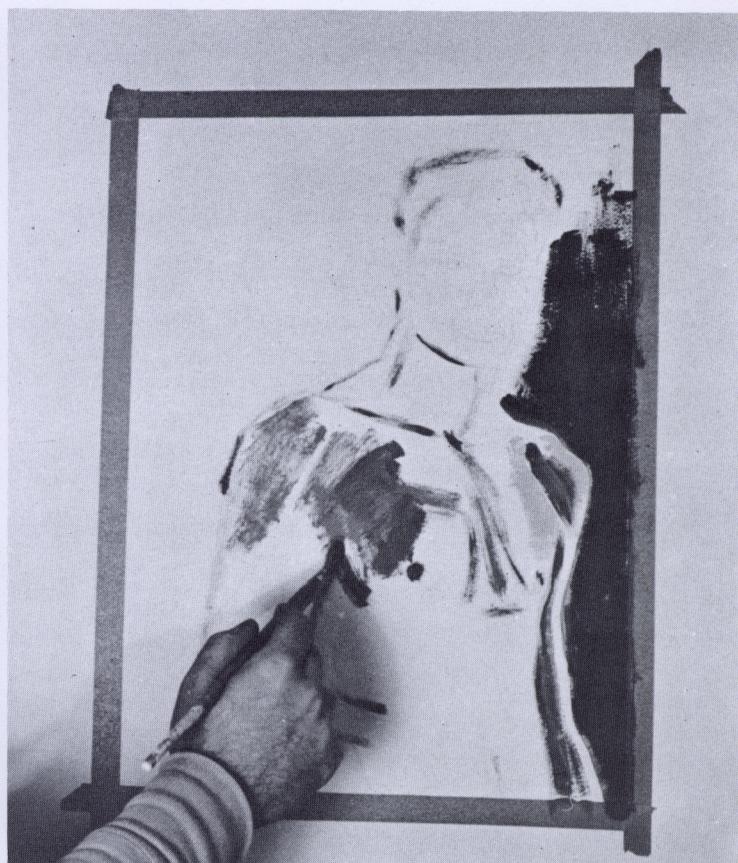
Courtesy Ladies' Home Journal

A variety of techniques

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1. I pose my son Jay for color. Note the reflection in the cracked mirror — seven years bad luck or not!



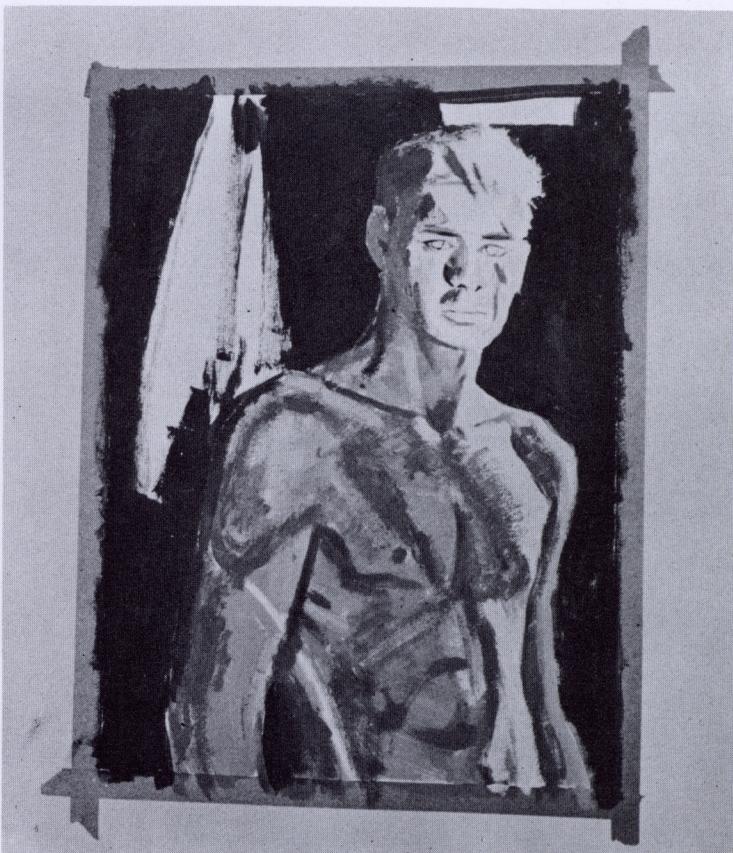
2. The proportions from the photo are lightly sketched in; I then apply the oil on the varnish-sprayed gesso panel.

A variety of techniques

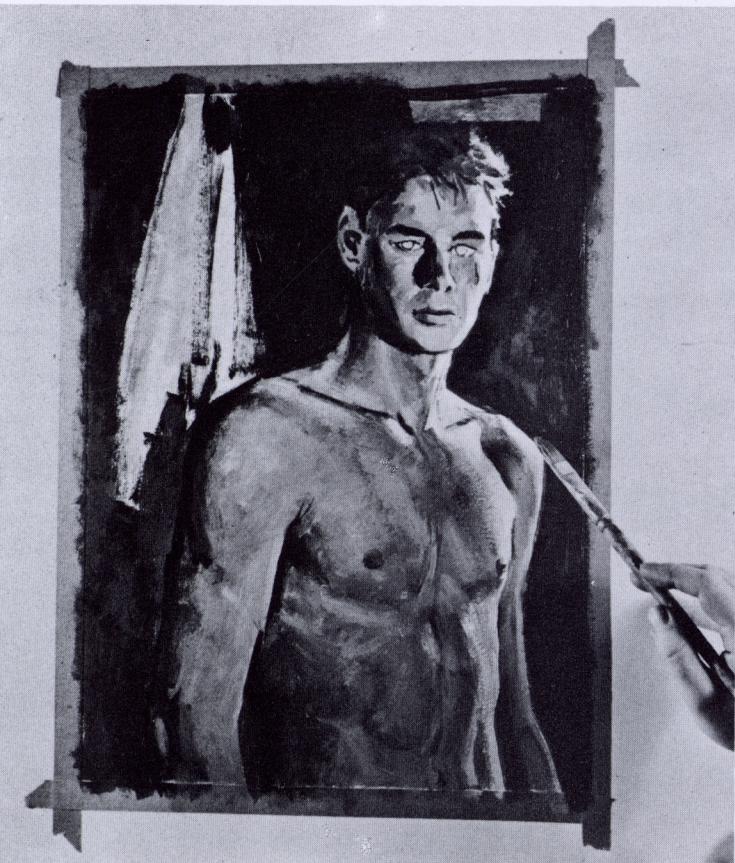
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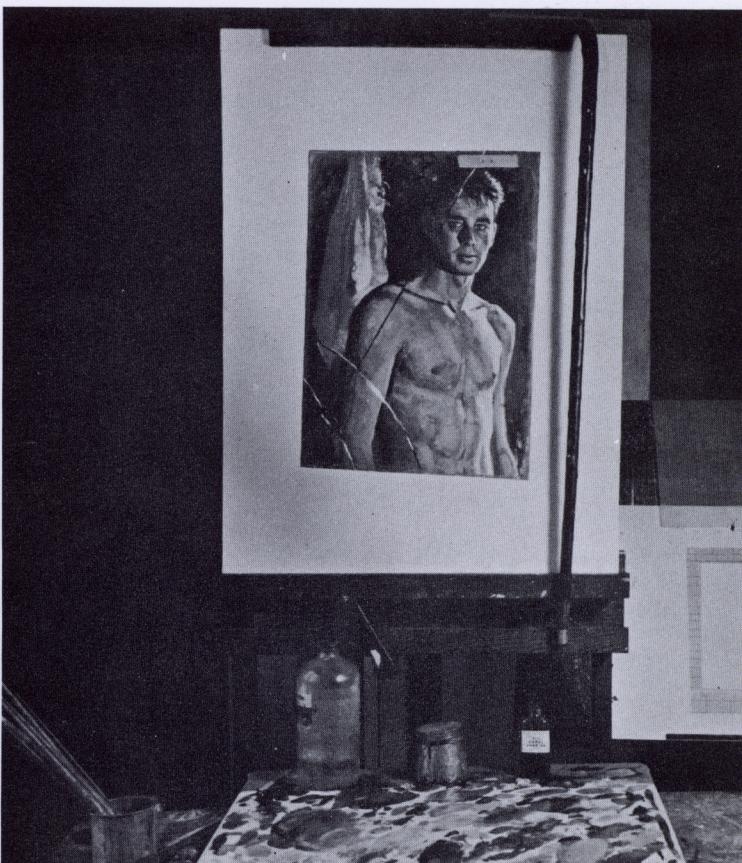
3. The values are placed, the lights and darks are set, as shown in the example on pages 5, 6 and 7.



4. Eyes are purposely set out of line to give a cheap mirror effect. The ear and eyebrow, in fact, all parts touched by the cracks are distorted.



5. The painting becomes solid — as it should be, for a young, muscular football player.



6. The finished painting which appeared in *Cosmopolitan*.

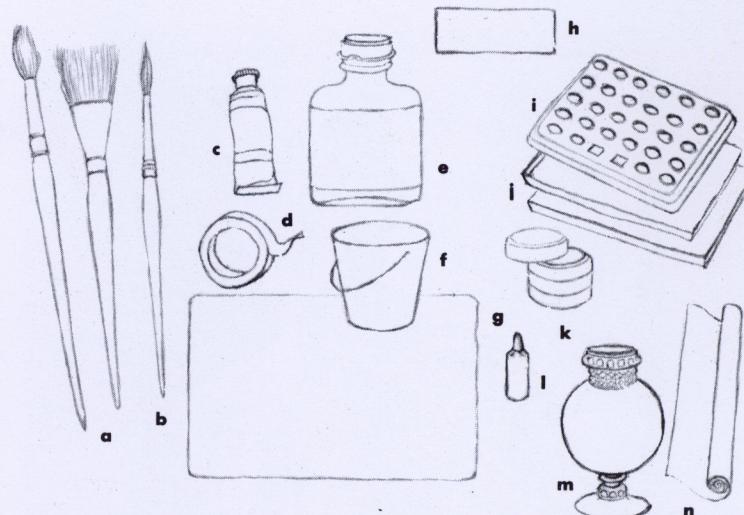
My Present Tools

The palette

Oil: Venetian Red, Indian Red, Alizarin Crimson, Harrison Red, Spectrum Red, Cadmium Red, Cadmium Red deep, Vermillion, Naples Yellow, Lemon Yellow, Cadmium Yellow plus pale and deep, French Ultramarine Indigo, Cerulean Blue, Cobalt Blue, Permanent Green (light, middle and deep), Oxide of Chromium, Viridian, Burnt Sienna, Raw Sienna, Burnt Umber, Raw Umber, Yellow Ochre, Flesh Tint, Mars Yellow, Mauve, Spectrum Violet, Paynes Gray, Ivory Black, Magenta, and Titanium White.

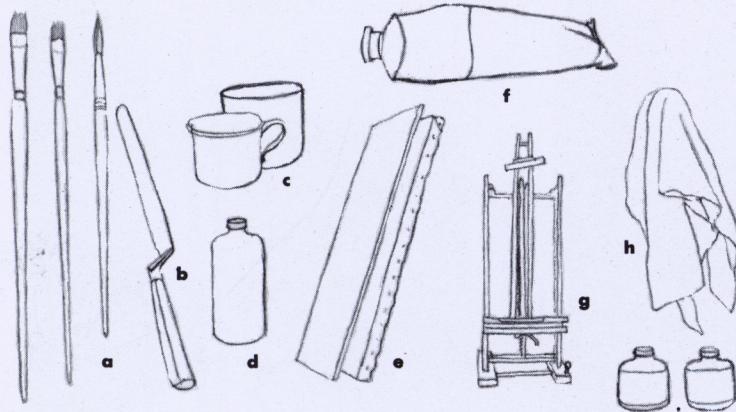
Water Color: Spectrum Red, Alizarin Crimson, Venetian Red, Cadmium Red, Cadmium Yellow, Yellow Ochre, Cadmium Yellow plus pale and deep, Lemon Yellow, Cobalt Blue, Cerulean Blue, New Blue, Indigo, Hooker's Green (Nos. 1 and 2), Viridian, Oxide of Chromium, Raw Sienna, Burnt Sienna, Raw Umber, Burnt Umber, Mauve, Payne's Gray, Chinese White.

Gouache: (I use Designer's Colors): Spectrum Red, Cadmium Red and Cadmium Red pale and deep, Alizarin Crimson, Cadmium Yellow pale and deep, Lemon Yellow, Indigo, Sky Blue, Ultramarine, Permanent Green (light, middle and deep), Viridian, Burnt Umber, Raw Sienna, Burnt Sienna, Van Dyke, Magenta, Spectrum Violet, Raw Ochre, Black.



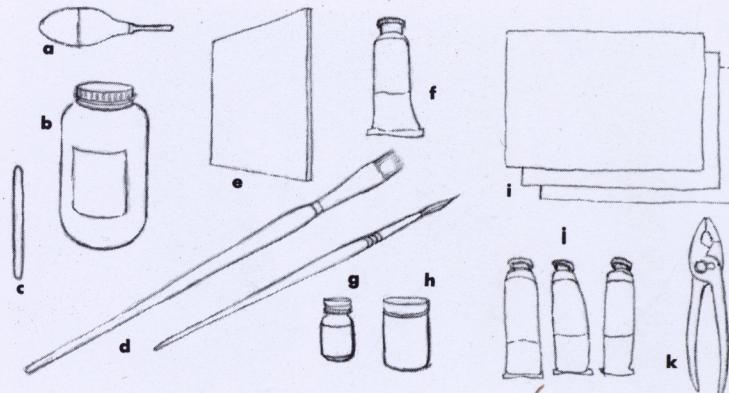
Water color

- a. Brushes: Extra large pointed sable and square.
- b. Brushes: Winsor and Newton Series 7 – sizes 0 to 12.
- c. Winsor and Newton water colors.
- d. White tape for attaching water color paper to board.
- e. Water color varnish.
- f. Large pail for water.
- g. Porcelain table top.
- h. Blotter.
- i. Porcelain palette with wells.
- j. Enamelled butcher trays for palette.
- k. Nest of porcelain dishes.
- l. Wetting agent.
- m. Old candy jar used for a water bowl.
- n. Water color paper.



Oil

- a. Brushes: Square bristle, square sable, water color sable.
- b. Palette knife.
- c. Cups for clean and dirty turpentine.
- d. Turpentine.
- e. Gesso panel and stretched canvas.
- f. Winsor and Newton oils.
- g. Easel.
- h. Old towel for paint cloth.
- i. Dryer and Damar varnish.

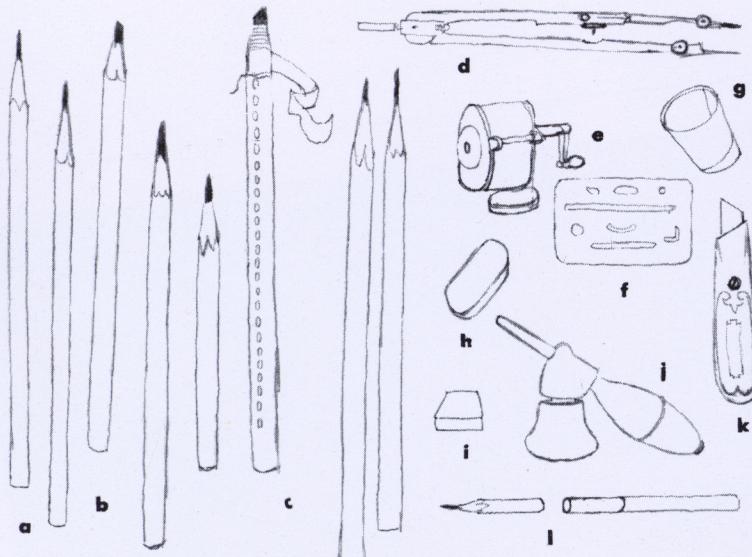


Gouache

- a. Syringe for adding water to paint.
- b. Carter's Tempera White.
- c. Stick for stirring and removing white paint from jar.
- d. Brushes: Square bristle and water color sable.
- e. Gesso panel.
- f. Winsor and Newton Designer's Colors.
- g. Winsor and Newton Process Black.
- h. Show card colors.
- i. Whatman board: hot press, cold press, rough.
- j. Ready mixed grays.
- k. Pliers for removing caps from tubes.

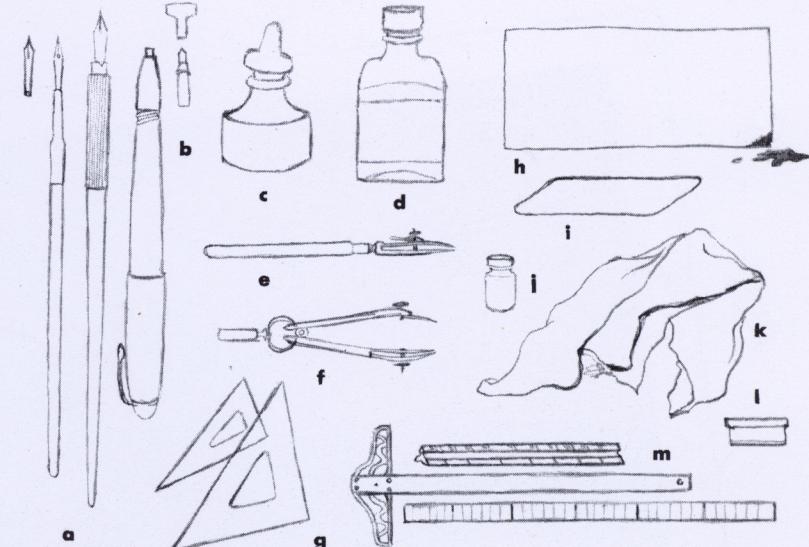
A variety of techniques

Institute of Commercial Art, Inc.



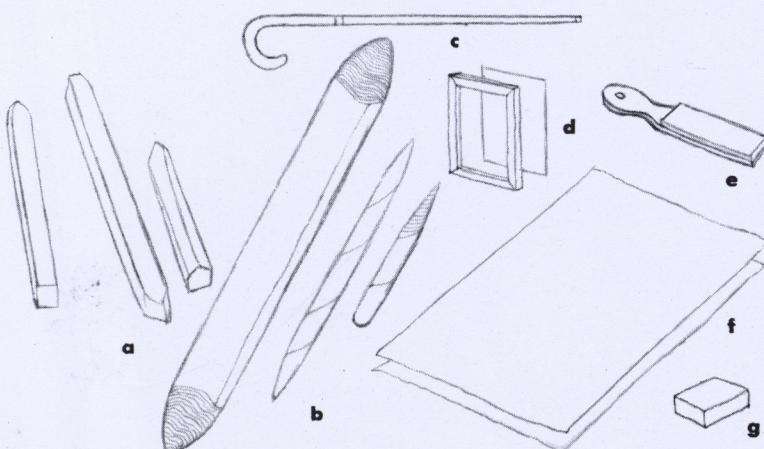
Pencil

- a. Pencils: Graphite — HB, 2B, 6B, 8H.
- b. Pencils: Carbon, Charcoal, Negro Black.
- c. Pencils: Conte, China marking, Water color, Wax crayon.
- d. Compass.
- e. Pencil sharpener.
- f. Erasing shield.
- g. Sand paper lined glass for pointing pencils.
- h. Ink eraser.
- i. Kneaded eraser.
- j. Spray atomizer to moisten paper for water color pencil.
- k. Stanley knife with extra blades.
- l. Pencil extender.



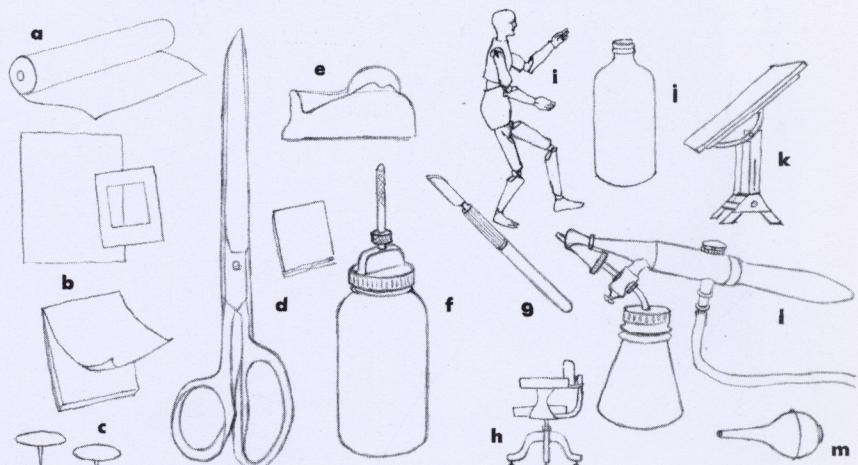
Ink

- a. Penholders with pen points — Gillott 1290, 290, etc.
- b. Felt nib fountain pen with extra nibs.
- c. India ink — waterproof and soluble.
- d. Dr. Martin's colored ink.
- e. Ruling pen.
- f. Compass.
- g. Triangles.
- h. Blotter.
- i. Ink eraser.
- j. Johnston's "Snow White" ink.
- k. Cloth.
- l. Razor blade.
- m. Triangular scale, steel T square and three-foot rule.



Pastel

- a. Nupastel sticks.
- b. Stumps.
- c. Cane used as mahl stick.
- d. Frame and glass.
- e. Scratch pad.
- f. Pastel paper: white and colored.
- g. Kneaded eraser.



Miscellaneous

- a. Wrapping paper.
- b. Mat board and tracing tissue pad.
- c. Thumb tacks — large and medium.
- d. Scissors and paper for doodles.
- e. Scotch tape in dispenser.
- f. Rubber cement jar with adjustable brush.
- g. X-acto knife set.
- h. Swivel chair with flexible back rest.
- i. Jointed wood mannequin.
- j. Retouching varnish for sizing gesso panels.
- k. Drawing table.
- l. Airbrush.
- m. Syringe for blowing off dust, eraser crumbs, etc.

Al Parker

22

A variety of techniques

Institute of Commercial Art, Inc.



ASSIGNMENT PHOTOGRAPH

Normal Print.

Al Parker

A variety of techniques

Institute of Commercial Art, Inc.

23



ASSIGNMENT PHOTOGRAPHY

Light Print.

A Variety of Techniques

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How I make a picture

by

A handwritten signature in black ink that reads "Al Parker". The signature is fluid and cursive, with a prominent "A" at the beginning.

MEMBER OF THE FACULTY OF

Institute of Commercial Art, Inc.

Westport, Connecticut

Two case histories

Institute of Commercial Art, Inc.



1 Here is the rough for an illustration that caused me a great deal of grief.

Two Case Histories

This lesson contains the case histories of two assignments from start to finish — done by the trial and error method. The problems on these assignments arose because I did not thoroughly plan each step of my work. I erred in not making adequate roughs and also in failing to determine the placement of each color in advance. My face is red for not practicing what I preach. I learned a lesson and I am giving it to you here.

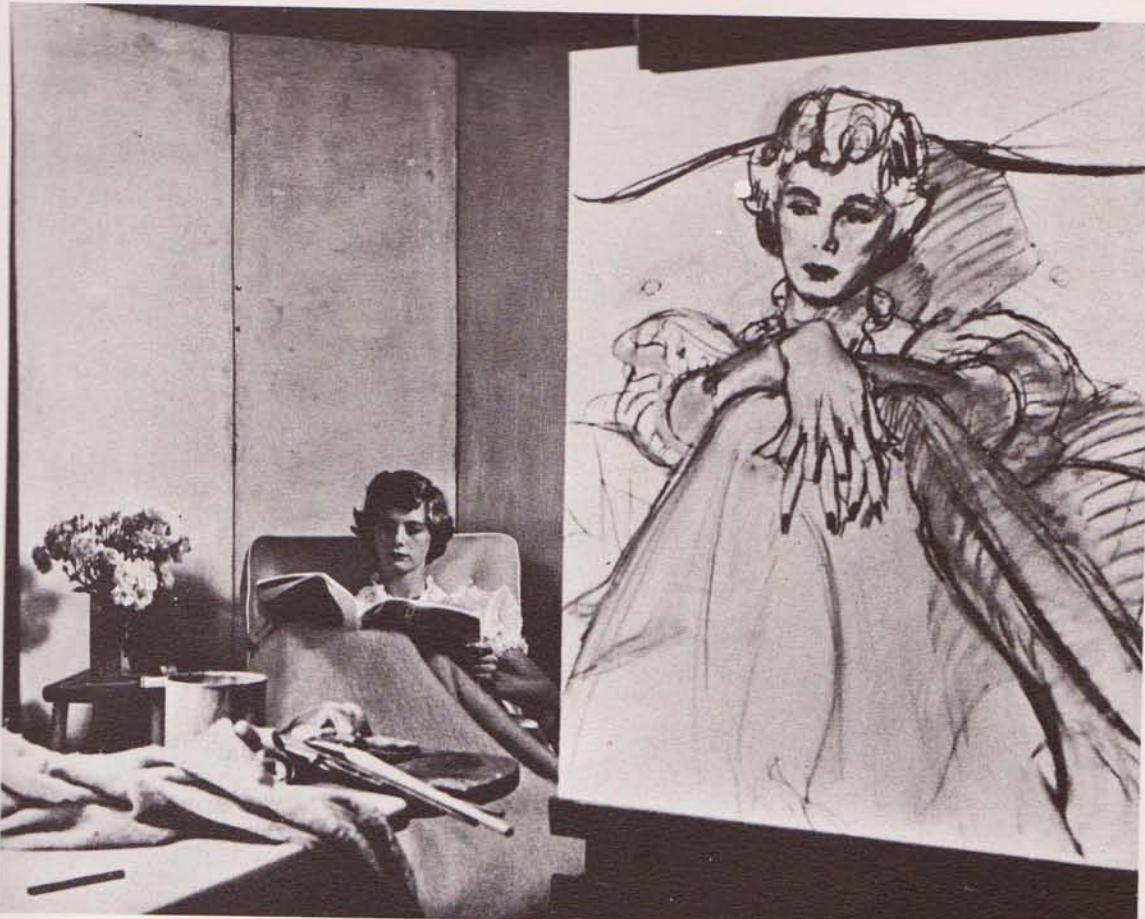
The first assignment was to illustrate a story, one of a series. I featured the main characters — Candy and Bill — so the reader could, in recognizing them, identify the story as one of a series. The fact that he is asleep and she is awake, and that her hands are placed in front of her face, serves as a stopper.

The model for Candy was attending school, so my painting from her was limited to two hours a day for three days. For Bill, on the left-hand page, I painted from the male model for three hours. I spent another hour on the preliminary sketches which I made in pencil on the gesso working surface. These were too light to photograph so I am unable to show them to you

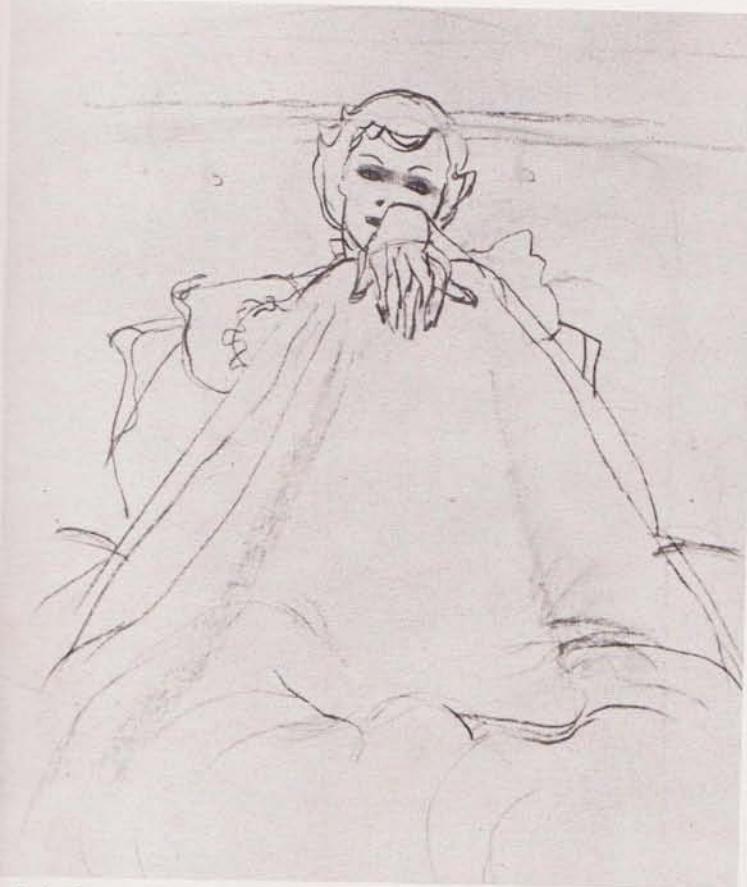
here. The form of the pillow was what seemed to require special attention. I tried to do most of the painting for the left-hand page in one pose since I knew that the folds I liked in the pillow and sheet would never appear again if the model rested — that is, got up. I'm sure the pose was one long rest. In fact I feared he'd move in his sleep!

In planning my color scheme for this picture I purposely eliminated red (except for the girl's lips and nails) so the art director could use red for the title, thus separating the illustration from the written word. If I had included all the colors in my illustration he probably would have used black on a white ground for the title. My idea of holding back on the red and saving it for the title gave more color to the double-page spread. (My next lesson, on color, will go more fully into this phase of illustrating.)

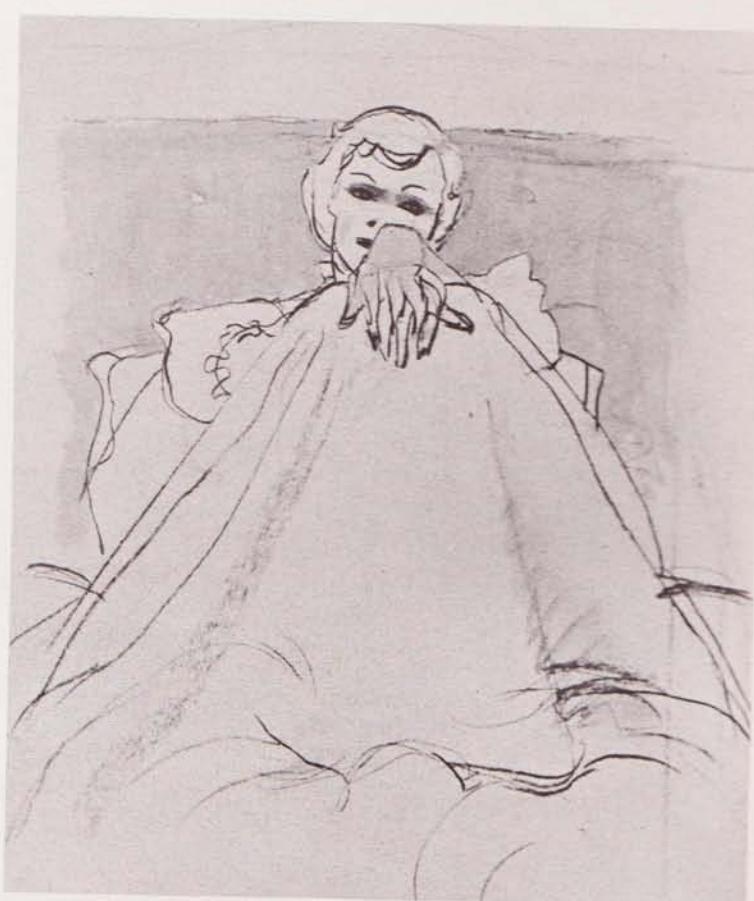
Now read on and see how I paid in sweat, blood and tears for not having a thorough plan before starting the finished work.



2 With charcoal on a gesso panel, I get off to a flying start — in the wrong direction. First of all, I was working too large. When the model rested I stepped back to view my work as it appears on the left. I decided then that I needed a greater distance from her head to the picture base, the space serving as a pedestal to set off her head.



3 So I started again, much smaller and with more blanket area. I got a more interesting pose by having the model raise her knees, forcing her hands to obscure part of her face.



4 After giving the sketch a light spray of fixative to lessen the absorbency of the gesso, I put in the strongest color first, in this case, the yellow headboard of the bed.

Two case histories

Institute of Commercial Art, Inc.



5 At this point my palette includes — white, Naples yellow, Venetian red, raw umber, burnt umber, flesh tint, raw sienna, cerulean blue, ultramarine blue and cadmium yellow deep. These are oil colors. Two sable brushes and a soft bristle brush have been used so far.



6 The blue blanket follows. Thus I have set the background for the center of interest, the head and hands. The page size has been indicated on the gesso so that I will always be conscious of the space I am filling.



7 I start to lay in the face and hair. At this time nothing is worked to a finish, but I have placed the general color.



8 The blanket retains a fresh, simple and soft look because I hurriedly rendered it in about twenty minutes, before the folds were disturbed, and before I was tempted to



9 Here is a close-up of the head at this point. I painted her hair just as she was wearing it.



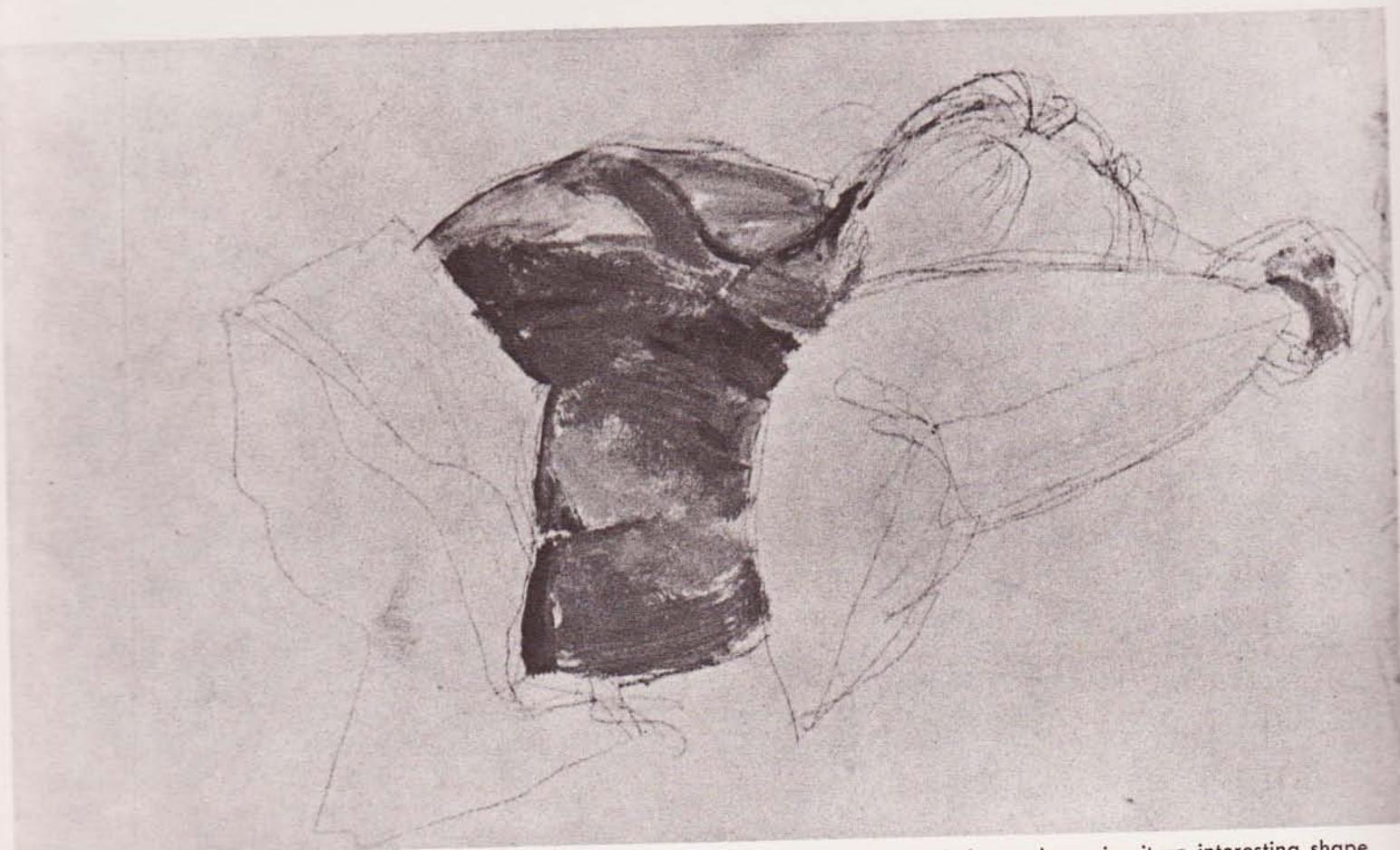
10 You see I have started to "groom" her — arranging her hair, not with "just-so," set curls, but in a pattern to help the composition; for example, repeating the arc of the wrist with a dip in the hair line.



11 I place the male figure on the left-hand page. By keeping it on a line with the center of interest on the right-hand page, the pages are tied together and the reader's eye is directed where I want it to go.

TWO CASE STUDIES

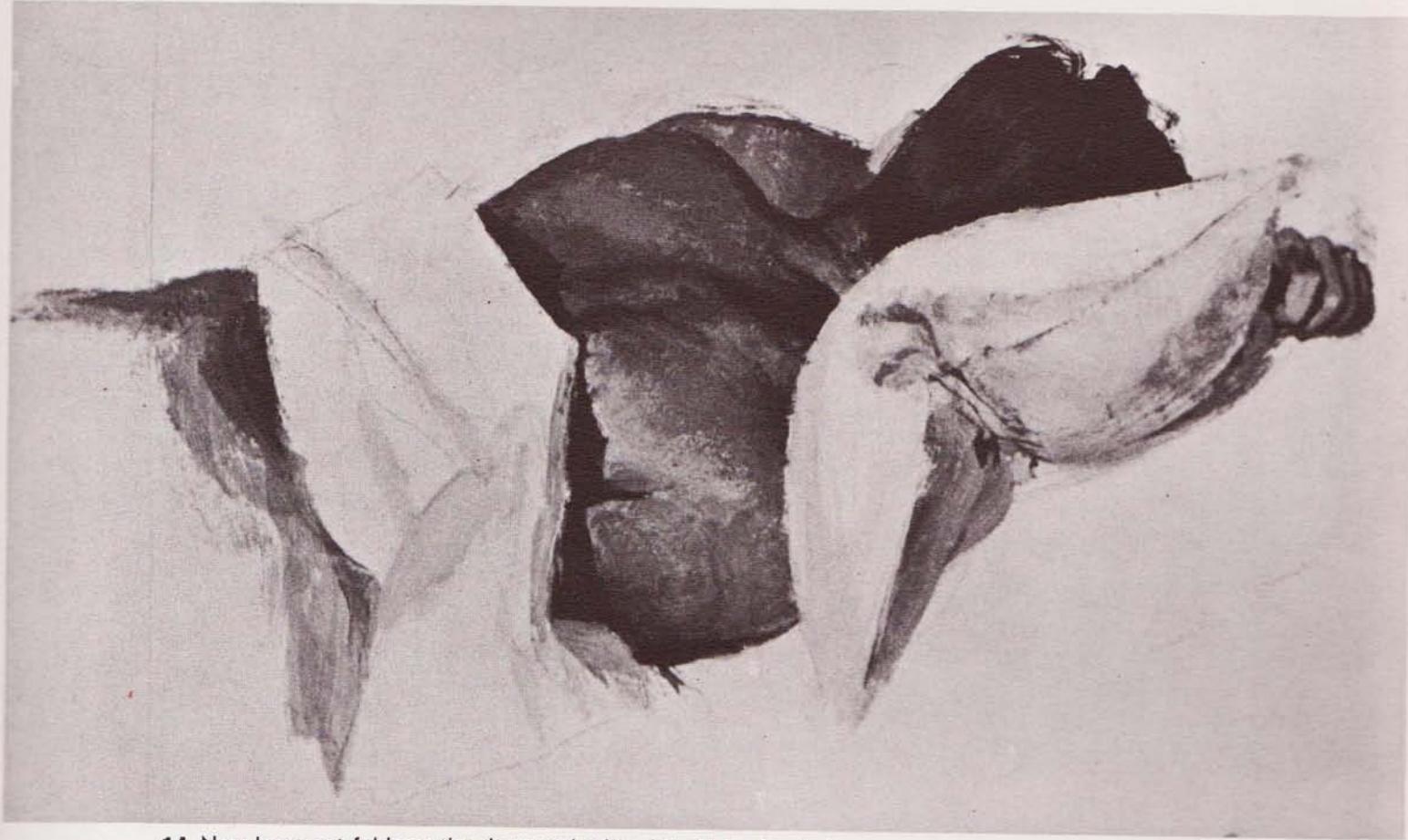
Institute of Commercial Art, Inc.



12 The flesh color is the important area here, so on it goes. The pillow and sheet edges give it an interesting shape.



13 The hair is added in the same way I showed you on Pages 6 and 7 of Lesson 6.



14 Now I suggest folds on the sheet and add a bit of blue blanket, this time tying the two compositions together with color.



15 I add black to the palette at this point to accent the hair. The large bristle brush was left on the palette from the time I suggested the blanket folds on the right-hand page.



16 Now I start to spoil things. I thought I needed another shape and texture to dress up the simple composition, so I introduced a tracing of a Victorian headboard for the bed.

Two case histories

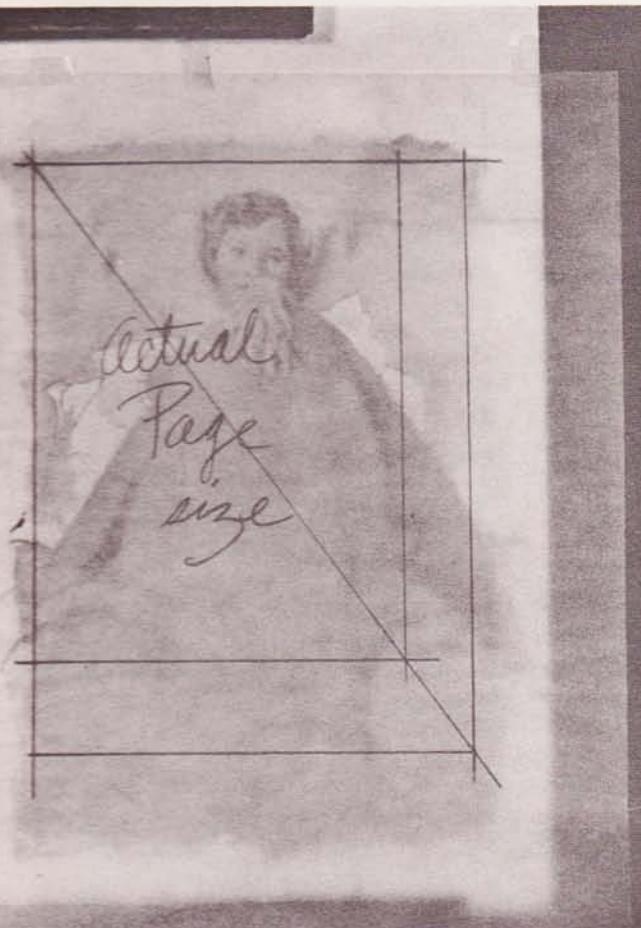
Institute of Commercial Art, Inc.



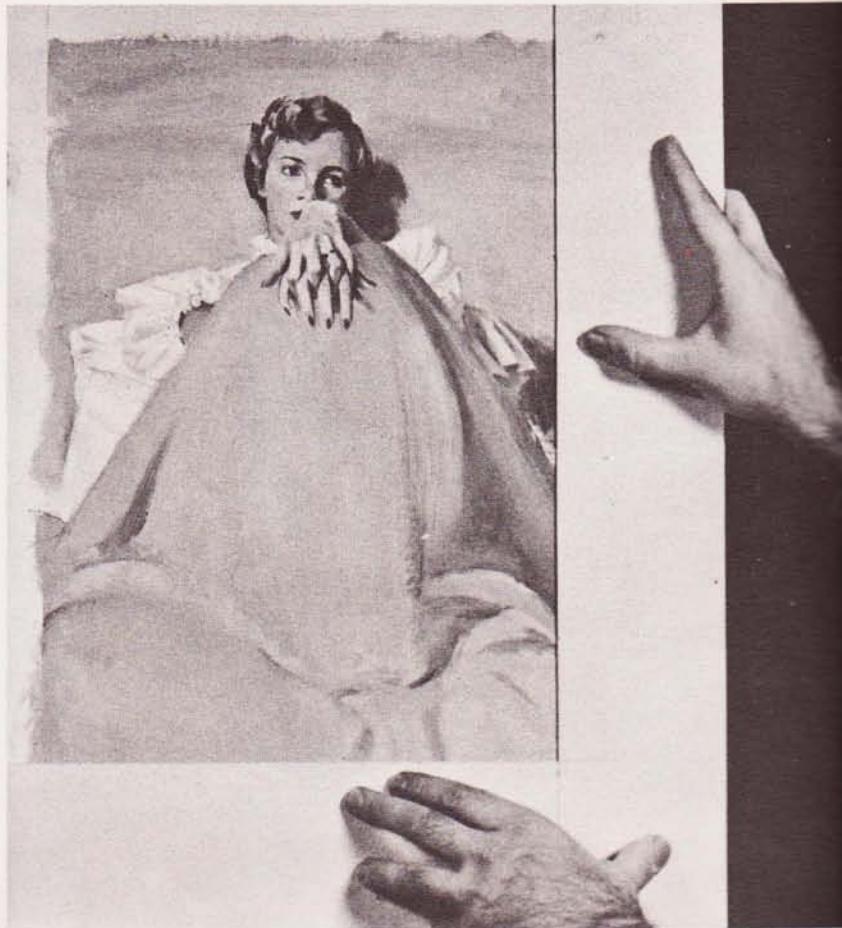
17 I trace it down, but still fail to see how it detracts from the head and hands.



18 I went so far as to get a chair to use as a model for the color and texture of the wood before I realized my misjudgment.



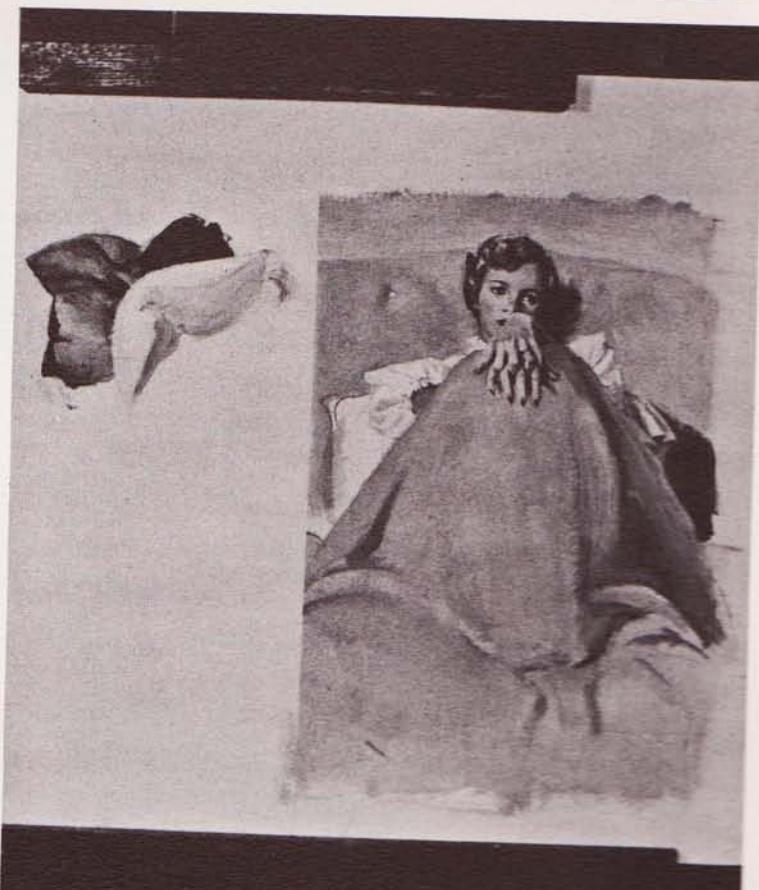
19 I decide to double check the page size. With a diagonal line I get my proportion. Just the corners are traced down; I do not trace down the outer lines — they would show in the bleed area.



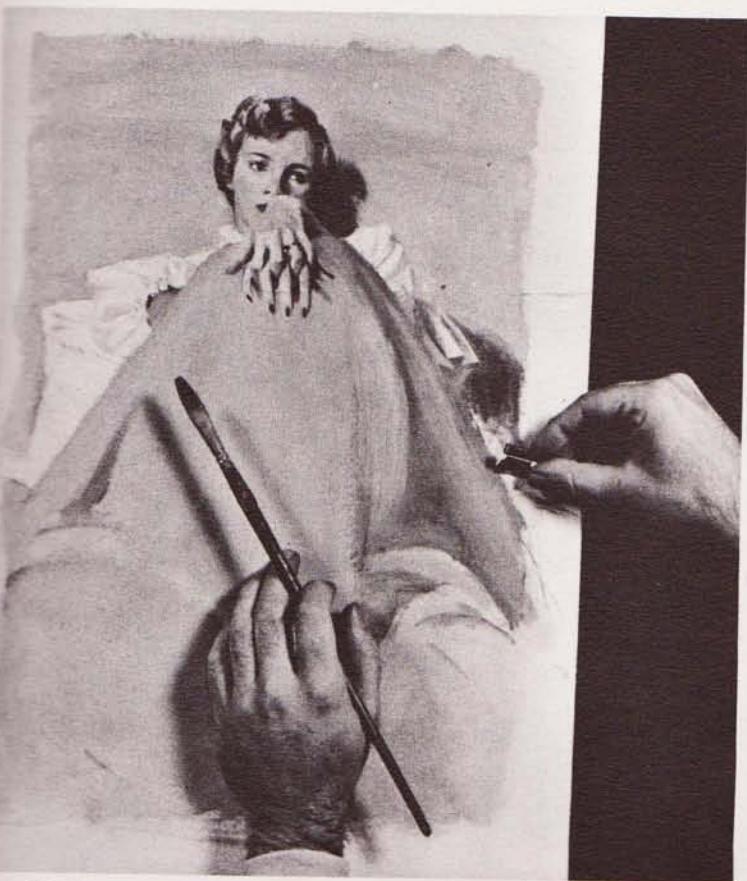
20 Here is one of a pair of angles (cut from an old mat) used to see how the painting will look when trimmed in the magazine.



21 I proceed to trim the edges, especially by scraping the paint from the gesso following the edge of a T square with a razor blade.



22 But after looking at the clean edge I see all the charm of the easy, relaxed bed scene has become too hard. The irregular edges really gave a soft blanket feeling to the illustration. I had strayed from my rough without reason.



23 I start to fake the rough edges on the painting, a difficult chore. This was accomplished with additional painting and razor blade scraping.



24 Above is my palette upon the completion of the job. The brushes are now carefully rinsed in turpentine and washed with soap and water. The palette is not disturbed until a final okay comes from the art director for I may need to match color in making a change. For this reason it is wise to have an extra palette on hand to use in the interim.

Two case histories

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25 The young model takes a peek at the illustration. If she is dissatisfied, I explain that the author's description didn't quite fit her. If she is delighted I tell her I paint what I see! After the model leaves, the painting is matted and wrapped, and not until then do I collapse exhausted on the nearest couch, picking up a magazine to see what the other artists are doing!



58

The cement windows were shut against the Maine darkness. An applewood fire burned. Candy looked up from her needle and thread in the living room; then she sighed deeply with pure satisfaction. "This house," she glared, "is full of people."

Bill, who was reading with the concentration of a man removing a tick from a turtle, wrinkled his eyes from the page. It was, Candy noted, the same thick blue book he had been reading for weeks. "Iug."

"You, Mr. David," Candy commented. "Sarah. And Levy. Not Ellen, of course." Ellen used to do it with steel wool or something.

Bill looked miffly across. "Do you think Levy can get David alone?" Ellen used to do it with steel wool or something.

Candy observed complacently. "Ellen said Levy was one of God's holy rewards, waited to die."

"I have never happened to see a reward that smelled communally of live bats."

"Well, Sarah smells all right," Candy said, feeling obscurely to blame for her son's aroma.

A beautified expression crept over Bill's face at mention of the baby. "My daughter smells wonderful," he said. "Indescribable. I'm thinking of bottling her exquisite fragrance and selling it commercially. I might call it—"

Livy stood in the doorway. "Yes sir, That's My Baby," she suggested. She sat down under a reading light and picked up her hook—a thick red one. Bill picked up his. Candy began on another button.

Livy was a temporary addition to the family, a summer addition, to help with the children. She was a junior at Smith; she had large, strangely becoming tortoise-shell spectacles, a lovely figure, a luminous skin which never seemed to tan, and a kind mind. She was inspired with the children. Also, she was unhappy.

Candy glanced across at her black hair shining under the light, and wondered about the unhappiness. It was not, she knew, mere discontent, nor self-centered adolescent sulks. It was real, a shadow that lay across Livy's life . . . but why? Naturally, Candy reflected further, she would find out why. It was her job to find out what made the people under her roof happy or unhappy. But it was a little difficult sometimes to know just how to start.

"Honestly—what an idiot this man is!" Livy exploded suddenly. Bill raised an inquiring eyebrow, and

*

Men are Better than Women

BY ELIZABETH LOUHN
ILLUSTRATION BY HARRY



This is my rough for the *Samson and Delilah* picture.

Another case history

The second assignment was not a story illustration. It was a special job for Paramount Pictures to advertise the movie *Samson and Delilah*. On this assignment, I used photos of models whom I posed and photo-

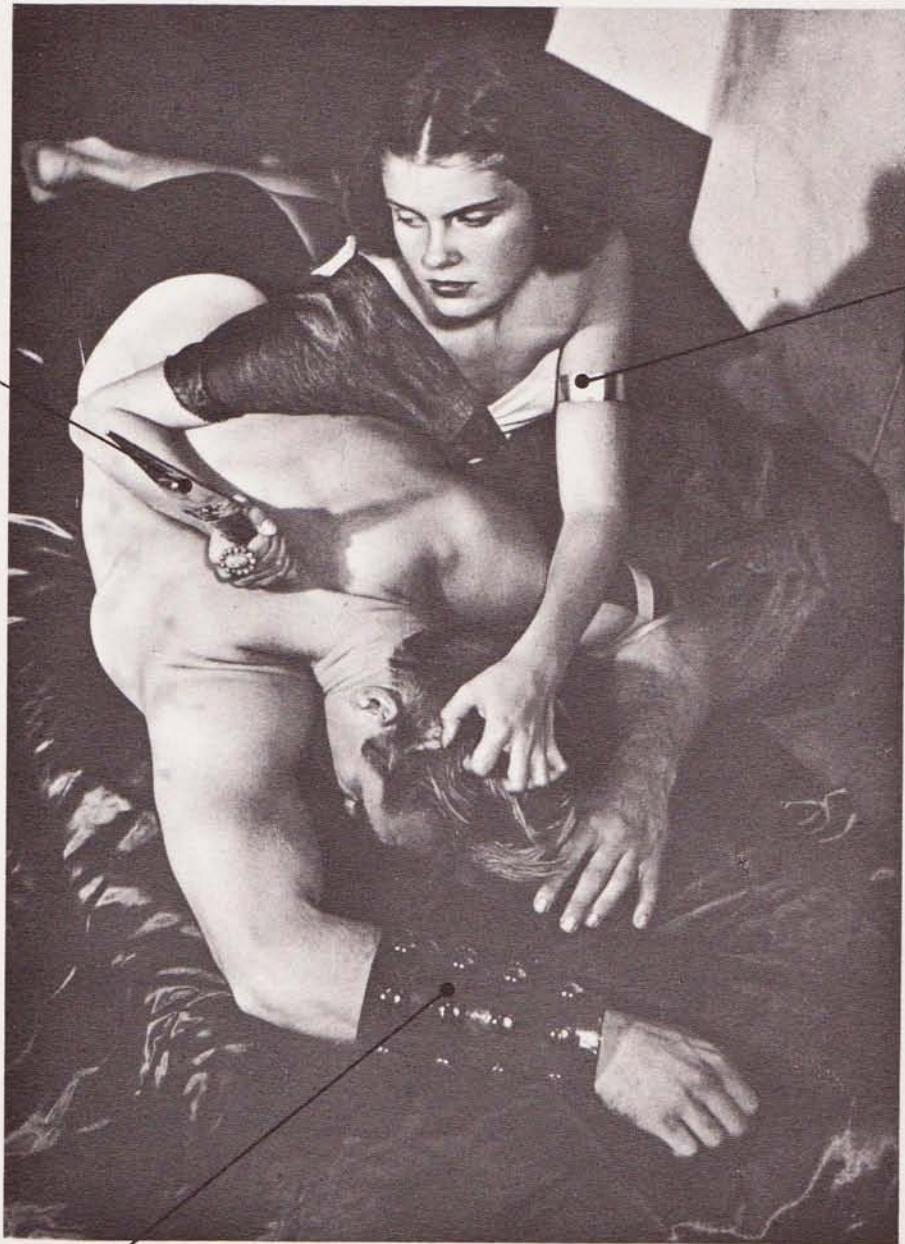
graphed personally. Although I had movie stills at my disposal, I did not use them for composition. But they came in handy as reference material for the costumes, accessories and the like.



2 Here are several photos chosen from the thirty-six I took to give you an idea of the variety of poses I tried before picking the best one which is shown



Gold paper
over cardboard

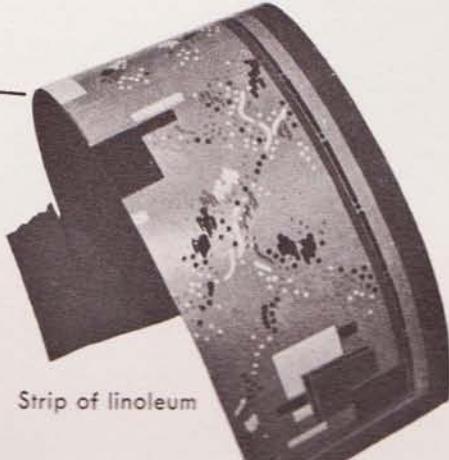


Gold paper over cardb

3 Here are the costumes and accessories I made for this assignment. Gold paper was used for the bracelet and cardboard knife. A dime store strip of linoleum did for the arm band which was encrusted with chair gliders. Her costume was made of old rayon material.



Chair gliders



Strip of linoleum



4 Above are the light, normal and dark prints of the photo used. By comparing these with the finished job, you can see I did not retain their photographic quality. The client wanted the woman to resemble Hedy LaMarr. Since the mask-like quality of her features seemed to lend itself to a decorative treatment I chose to paint

this in a technique that is almost Persian. In this way I avoided the incongruity of having Hedy's face tacked on an otherwise authentic Biblical scene. I did not worry too much about Samson's face (Victor Mature) because it didn't show enough. The model was blond but his physique was Samson-like.



5 After sketching the composition from the photograph I felt an oval was best suited to show off the shapes, so I tilted the arrangement to fit an old oval frame I had in the attic.



6 I trace down the composition on a gesso panel cut to fit the oval frame. The traced lines barely show on the photo. (I kept them light to avoid any possibility of the graphite mixing with the color, especially since this technique called for a thin, almost wash-like treatment of the oils.) Because the frame to be used on the finished painting was black, I cut a temporary one out of mat board and gave it a coat of black ink. This helps me to be sure that my colors will be intense enough to compete with the color of the frame. The actual frame would have been too unwieldy to fit on the drawing board. At the start, and until I work up these areas, they resemble paper cut-out illustrations. The green couch is the first color applied.

Two case histories

Institute of Commercial Art, Inc.



7 Since I want the flesh areas to remain the lighter areas on a dark ground, I put in the surrounding background first. Here I put in the dress, just a flat tone at this point although the brush strokes make a texture unlike the flat treatment of the couch.



8 The arm band is added because of its strong pattern and placement. I will subdue it later. After all, the figures themselves, not the accessories, are the important parts of this composition.



9 Her dark hair frames the top half of her flesh area. While working with this color (Blockx transparent brown), I also put in his hair.



10 The rest of the background is filled in — I am in doubt as to the color (which should have been decided upon before I started to paint). The stone in the ring on the forefinger of her right hand adds interest to this second center of interest (her head is the first). The right hand now competes with the left hand for attention. Your eye jumps from one hand to the other.



11 I'm still in doubt as to the upper background. At this point it is blue, and, with the green couch, it gave an outdoor feeling I did not want. So I put in a drawstring arrangement preparatory to giving that area a draped curtain effect. I don't like the placement of the cup (Parker, you're off the beam).



12 I put off solving the upper background problem. While thinking about it I render the man's flesh, darker so as to define the girl's arm and hand holding the knife. I first applied a greenish flesh tone, when it dried I applied a reddish tone, and finally over that a yellowish tone. With a razor blade I scraped over the flesh, getting a



13 The fabric under the man gets a pattern. By now I cannot abide the cup in that spot. In fact I am dissatisfied with the entire painting.



14 On tracing paper I bring the fabric across the bottom of the composition and place the cup to balance his right hand at the lower swoop of the oval, and settle the problem of the upper background.



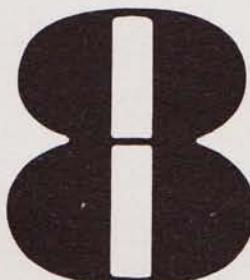
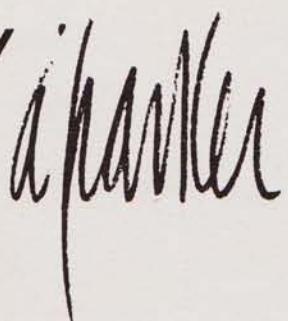
15 I spent hours putting in the pattern of the fabric. This was a labor of love. Speaking of labor, acquiring the desired effect on the flesh with that razor blade was time-consuming, besides being tiring to both the eye and the hand.



16 Here is the picture just before it left my studio. I finally solved the upper background by making it a darker green than the couch and adding a bit of sky which repeated the pointed shape of the knife. And as a final touch, for a convincing night sky I placed a star off center in the sky area to shine on double-crossing Delilah.

How I make a picture

by



MEMBER OF THE FACULTY OF

Institute of Commercial Art, Inc.
Westport, Connecticut

Color can be a game

I am not attempting any theory of color or sure-fire color schemes. Books on the subject are available to you. I am not familiar with them, but you may find them of great help. Color is such a personal thing, it is one problem you will solve for yourself. You'll use color as you feel it. However, I am taking this lesson to show you how I make color work for me. A lot of the explanatory diagrams may seem very fancy to you — probably a too calculated approach for the freedom you desire in using color, or for the freedom you demand in painting an illustration with so many phases to concentrate upon. But a successful color job of yours will embody similar diagrams, perhaps unknown to you. They will be in your illustration as they are in mine. Instead of trusting to luck or emotion, I plan my color just as I plan my composition, or my drawing and rendering. In fact, I find it safer to leave nothing to chance. A higher average of good illustration will come from your brush if you have a *plan* for each job — no set formulas that make for monotony, but a well organized method that may vary in detail (such as style of rendering), but never in the over-all plan. I make

color a game and have a heck of a lot of fun with it.

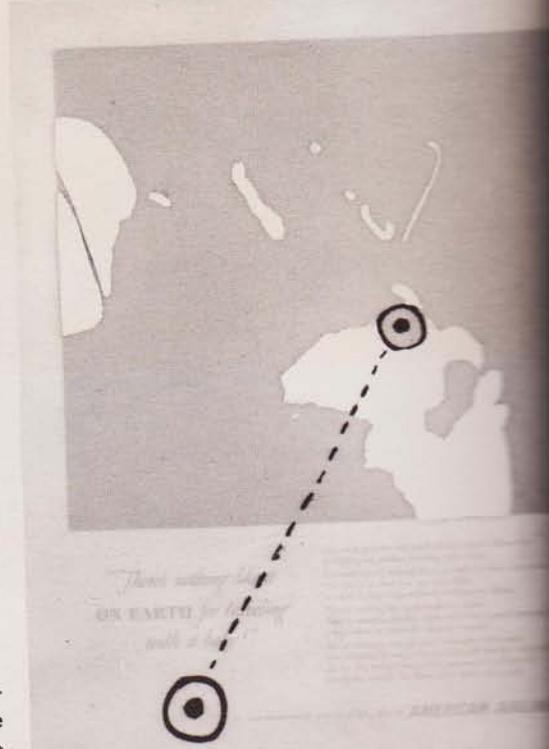
The drawings on this page are diagrams for an ad I did for the American Airlines. This ad was not chosen for the sake of its color; rather it made a good subject to diagram because of its simplicity. I believe the mother and baby dominate the color as they should. The copy does not talk of the tropical splendor that may be at their destination, but of the relaxed traveling of mother and baby en route. I avoided all clichés such as a dangling watch before baby's eyes. The man's hands turning a page create an up-and-down motion between the mother's and baby's heads — giving action to what could be a static scene. You can see the baby is at ease because of its relaxed arm on the blanket (the latter having the shape of an angel's clipped wing) and the mother is overjoyed. The story is unfolded at your first glance; later you become conscious of the color. But the color was working all along — it helped tell the story before you really saw it. Here are the diagrams that I planned in my mind and on paper before I started this job.



The diagram of the flesh areas forms an arc with baby at the right — a natural left-to-right eye path. To place a flesh color elsewhere would make for a jumpy effect not wanted on this assignment.



Here is a diagram showing my placement of the reds. Notice how this forms an interesting shape within the almost square shape of the illustration. These areas of red are not flying about the illustration, but are organized where they do the most good.



The whites also lead to the prominent white shape (the baby). I repeated the color used on the A. A. insignia in the form of a duck on the baby's suit. This I felt made a unit of the illustration, copy and title area of the ad. In other words, this imaginary diagonal line (shown dotted at right) ties the page together. Notice that if the yellow spots were above one another in a vertical line the result would be static.

Courtesy American

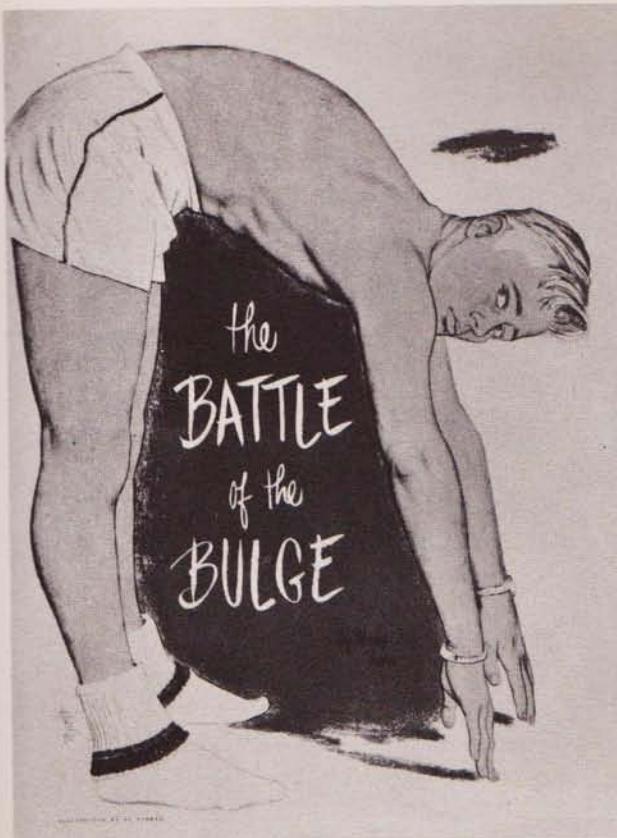
This is the finished painting as it appears in advertisements for American



"There's nothing like it
ON EARTH, for traveling
with a baby!"

On your very first trip you'll discover there's nothing like a Flagship for mothers traveling with a baby. Certainly there's nothing like it on earth for sheer convenience! The trip is so short you can travel light... no need to lug along oodles of clothing and diapers. There's nothing like it at mealtimes either! They're absolute pleasure times with baby's special prepared food served when he wants it...how he wants it. But at journey's end—ah that's when you really count your Flagship blessings. For not only will baby be a cheerful cherub (if he isn't already asleep) but you yourself will still feel rested and relaxed. Air travel alone makes this possible.





Courtesy Ladies' Home Journal

This boy is trying by exercise to reduce, mainly in the waistline. I purposely omitted a solid background or a cluttered interior. Instead I filled in the area framed by the boy's body with a red shape, a telltale one, pointing to his waistline — the excuse for this pose. The red



dash to the right was designed to underscore the caption; however, the caption failed to appear in the magazine — for reasons I know not. I felt that touch of red away from the confined red made for action and interest.



"It's bringing the whooshing air to your little girl." Willie Gould

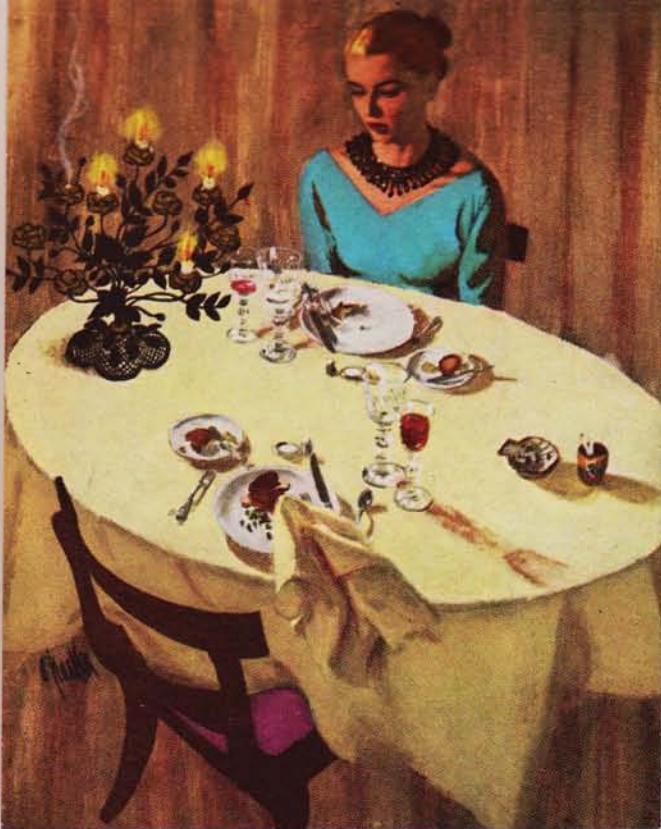
Courtesy Ladies' Home Journal

The Miro-like mural embodied a variety of color, but not a blue shape. So blue was a natural choice for the girl's sweater. She was segregated further by painting the blue in stripes, since the mural shapes were free forms. The white stripe connects behind her head to the



"It's bringing the whooshing air to your little girl." Willie Gould

avoiding a tacked-on feeling. The only color in the mural I repeated was on her green glasses, so I placed them directly below the green shapes above, forming an invisible vertical line. I had enough action in the color and shapes of the mural. The cushions were tints of the mural colors, light gold and pink.



Courtesy McCall's

Since this was in candlelight I chose warm colors for the general effect. I saved the cool blue for the center of interest, the young lady, giving her a dress of this color. The chair seat in the foreground was the only other cool color, a soft violet. This formed an anchor for the blue in the over-all warm color effect. The warm colors on the yellow tablecloth, such as the red wine, orange cigarette container, brown chops and rolls, did not break up the desired warm feeling or interfere with



the blue dress I was isolating. Black for the candelabra gave a richness to the setting, but I had to repeat the black (by way of a jet necklace) on the center of interest — the girl. If I had not the interest would have shifted to the candelabra. The blue of her dress would then have lost its magnetic qualities, in the warm setting, to the domineering black on yellow. The chair was brown, and since it was placed against the dark part of the tablecloth, there was no contrast trouble there.

Using cool and warm colors

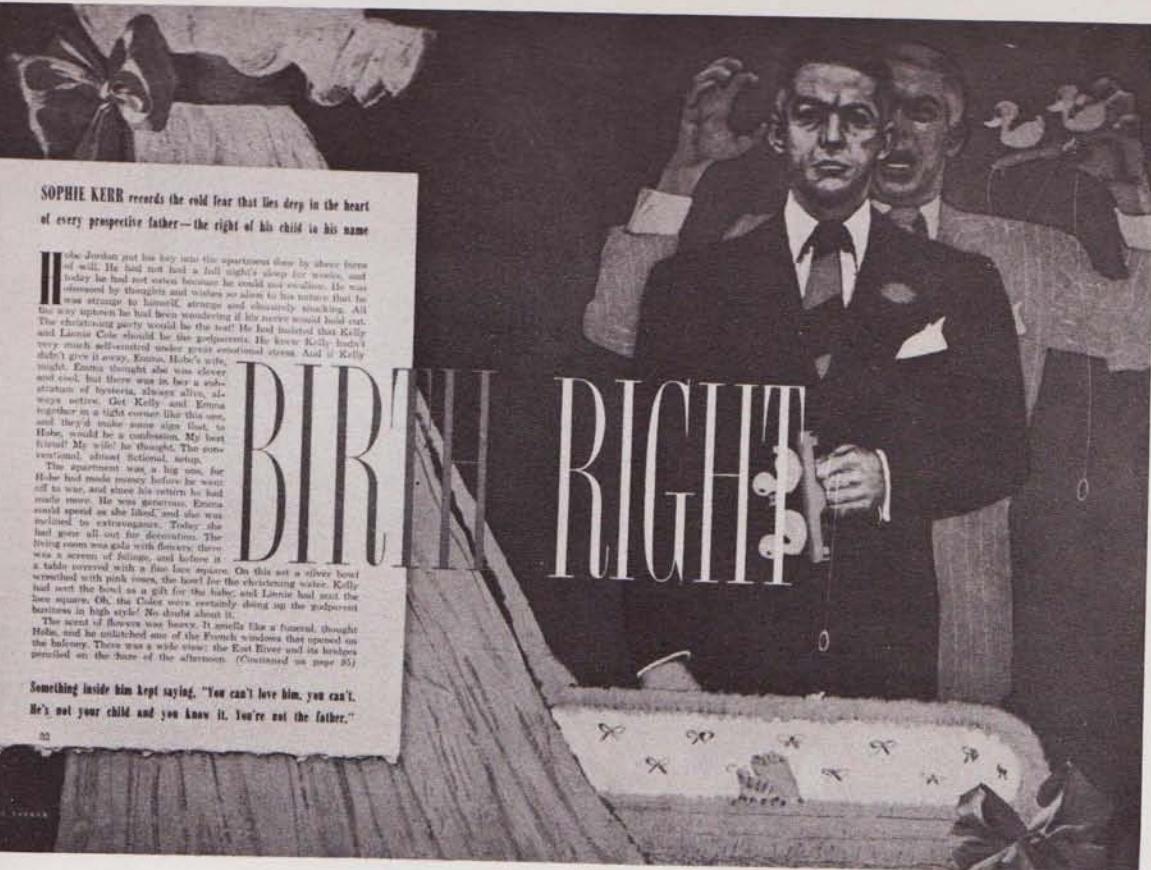


Courtesy Ladies' Home Journal

Here the blue was used again to isolate a figure. This time it's in the girl's denims. Red surrounds her. Where I did not use red in this framing arrangement I used green, the complementary color, hence there is unity. The red and green are shown in the diagram as black,



the blue areas in outline. The small doses of blue at the right do not disrupt the over-all color plan, but do make blue part of the picture. The man's suit, a neutral tan, does not destroy the red and green frame about the denim-clad girl.



Courtesy Cosmopolitan Magazine

As you know, colors create different emotions and moods. In this illustration a fiery red shows the anger and jealousy that burned within this man. The baby's being a boy dictated a blue bassinet. Had the baby been a girl and pink been used, green would have been the color I used for the symbol of his inner self. I'd want a contrast, so that warm and cool colors would work for me in furthering the mood of the illustration. I do not let any subtle moods in the illustration govern my colors, but it does make sense to use light colors and tints in a gay and lighthearted illustration and heavy, somber colors in a dramatic illustration.



Courtesy Good Housekeeping

Courtesy Good Housekeeping
Here I used warm and cool colors intermixed — that is, blue muffler, red sled, orange sweater, etc. — all against a neutral gray sky. The snow scene dictated the sky color, a really safe background for the variety of color I wanted on the boys. However, the only yellow in the illustration appears on our young hero waving a flag of truce. His yellow cap and the stripe on his sweater separate him from the crowd. In planning your color schemes, give thought to the center of interest, as you do with the shapes that form your composition. Color points up what you can say in black and white.



Courtesy Ladies' Home Journal

While the preceding snowball fight had all colors, this simple illustration of the girl above had only two main colors—red robe, blue background. The girl was called a heller, hence the red as a starting color, with a cold blue for contrast. An illustration in color does not have to be lush as a rainbow to be effective. I usually play up one, two, or three colors, leaving other colors to back up my composition. And by planning my color scheme in advance I avoid that troublesome time of doubt later on as to what color I can use on this skirt or that book or those flowers — especially when I've already used the whole rainbow of hues.



Added excitement can be given to color by the way it is applied. The above detail of an illustration pictures a young man wild with rage. The broken brush strokes of color gave a disorder in texture that made for a more moving illustration. This illustration, while painted in full color, was reproduced in just red and black. It was the last installment of a serial and the magazine felt it best to use full color elsewhere in the issue to sell a new story. However, while the color of the paint was lost, the application still held up.



This is a diagram of the red, yellow and browns — or warm colors — as they appear in the illustration shown in color on the opposite page.



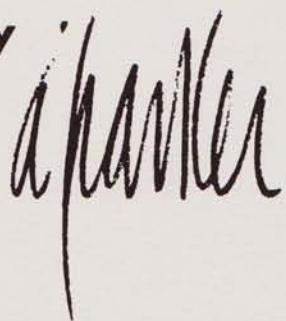
The greens and blue — or cool colors — are shown in this diagram. The composition was designed to appear as a left-hand page, but the magazine made it a right-hand page and added a rectangle of light green (below the man's feet) as a base for the caption, really upsetting my planning. The sofa behind the girl's head shoots off into nowhere instead of toward the story's title. Mechanical difficulties in the make-up of the magazine crossed me up—not for the first time, I might add.

This is the illustration as it



How I make a picture

by

A handwritten signature in black ink that reads "Al Parker". The signature is fluid and cursive, with a prominent "A" at the beginning.

MEMBER OF THE FACULTY OF

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Westport, Connecticut

He and she

Institute of Commercial Art, Inc.



He and She

They are always with us — he of the handsome face and build, she of the beautiful face and figure. Popular fiction writers see to it that the hero and heroine are always attractive. The face and figure, like the clothes that adorn them, may change through the years, but this youthful couple still dominate the scene in magazine illustration. As of this writing, I believe the artist has more types of beauty at his disposal than in the past when Lillian Russell, Greta Garbo or Betty Grable set the type pattern. The outdoor girl and boy have come into their own, and with them a naturalness and variety of eyebrows, lips and noses.

In painting a he-and-she picture, I follow the author's description, but I avoid a sameness of facial construction which makes heads look as though they were all stamped from the same pattern. I do not believe in a formula for painting anything. I use the models that appeal to me as such and make portraits of them, changing only what does not fit the author's description and all the time keeping the painting as simple as possible. Too many lights and shadows destroy the youthful face. Since light conditions are constantly changing, I paint with just enough form to tell my story, using one main source of light. This produces a less confusing illustration and a better reproduction.

However, should the story demand a complicated lighting I would paint it, carefully avoiding the camouflaged look characteristic of this kind of lighting.

Such things as obesity, wrinkles, etc., are taboo and are usually edited from the slick fiction of today. In any case the artist soft-pedals all that is not gorgeous. Readers demand pretty people in pretty settings forming a pretty picture. The larger your audience, the more limited its taste. It prefers subject matter to design and girls to men. It wants no message or idea, except the idea that girls are cute and men like cute girls. To remain an artist you will need to find other satisfactions in your work than the fulfillment of this audience's limited requirements. It is up to the student, the young artist of today, to get as much sincere beauty and honest characterization into his paintings as he can and still be able to sell his work. Prettiness has been around for a long time and undoubtedly will continue to be. So long as your work has solid drawing, color and design and whatever you can get into it of elegance, dignity and depth, you'll never be ashamed of your job. The long eyelashes are secondary.

Sugar and spice and individuality, that's what pretty girls' faces are made of



Above are six pairs of eyes belonging to the same model. I show these to illustrate how much lighting or make-up can vary the appearance of an eye. Like other features, eyes constantly change, so to me there can be no set formula for painting them. Each face I paint has its own set of features. Photos of eyes were used here because eyes are the most important feature of a face.

Above, each pair of eyes belongs to a different model. This furthers my belief that a great variety of beauty is on tap. In the painting of each pretty face, I try to show what makes that particular face attractive. I leave out distracting shadows and lights or wrinkles, anything that interferes with the main over-all beauty, but I do not alter the features to the point of giving the face the artificial appearance of a mask.



Ears are as different as eyes and lips and should be just as carefully drawn. Here are examples of a few types, including the cauliflower variety. The careless drawing of an ear reveals the untrained artist, yet many students ignore the anatomy of ears entirely.

He and she

Institute of Commercial Art, Inc.

No matter how pretty, a girl must represent a type, character and mood



Here is an example of changes made from a photograph of the model to the finished head. The most prominent change was to make the girl's face rounder to fit the story and to rearrange her coiffure. The lace gloves with sequins were added for interest. The veil was not retained because I felt the gloves were



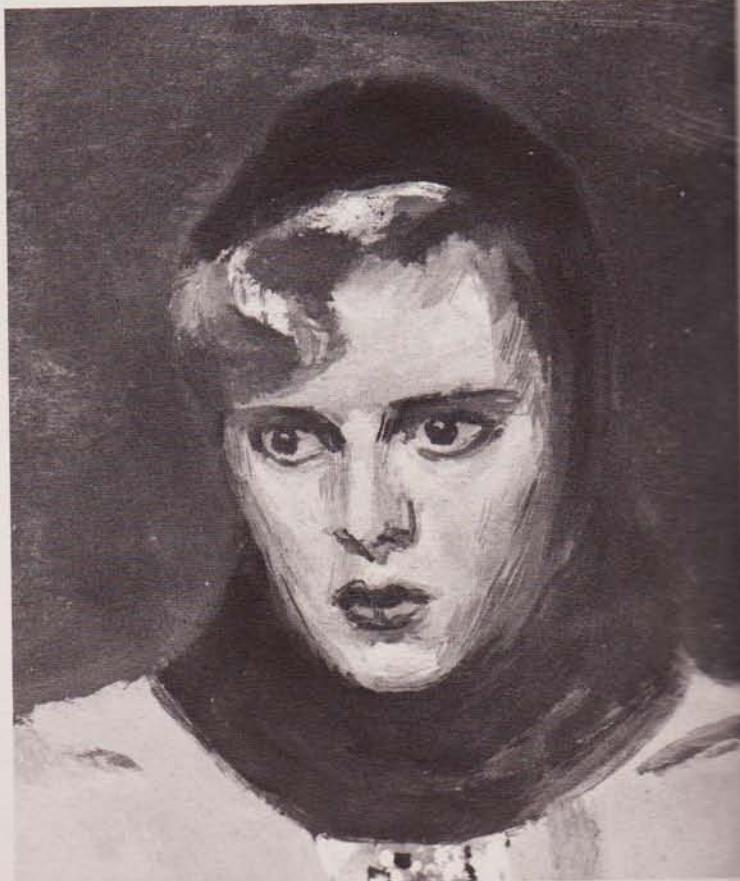
Courtesy American Magazine

enough. The one earring, a ruby surrounded by tiny pearls, was only a small thing but it gave the picture a touch of elegance. Too much jewelry or too many accessories give a cheap, flashy effect. Reserve such treatment for the other woman, never for the heroine.



Courtesy Ladies' Home Journal

This is a heroine's head painted from life. You don't have to see all of her face to tell that she's pretty.



On the right is a head painted from life of a girl who, in the story, was about to commit a murder. Under the circumstances, she could be quite pretty. Her features are attractive, the emotion in her face does not erase her beauty. Come what may, the heroine is always a looker!

Courtesy Ladies' Home Journal



Courtesy Cosmopolitan Magazine

I kept this girl in simple attire to avoid a clash of accessories with the medal bedecked Latin general, her lover. I stressed her pale flesh and fair hair, qualities admired by the general.



Courtesy American Magazine

Diana was a darling of columnists and photographers. To make her that kind of darling I animated her face with knowing eyes and a ready smile.



Courtesy Ladies' Home Journal

Elizabeth was a secretary at the White House. A sweet kid from Indiana, neat and efficient, she had a sunny disposition. Unlike Diana, she did not need to resort to contrived facial expressions.



Courtesy Good Housekeeping

Corliss is in her teens. She abounds in natural charm, full of fun and spirit. So I painted her throwing a kiss to the reader. She hasn't the reserve of Elizabeth.



Courtesy Ladies' Home Journal

Carey is the office worker—the plain sort who rearranges her hair, tucks in a few flowers and everyone takes notice of the beauty in their midst. The drab, former self would usually not be desired by a popular magazine.



Courtesy Ladies' Home Journal

Lavinia's husband says she is untidy. Tense eye brows and lowered lids give this girl a look of distress. She cannot solve her problem with Carey's ease.



Courtesy Ladies' Home Journal

This young lady is a sculptress. Her hair, while casually pulled back, is tied with a brilliant pink bow. She is much too serious for kiss throwing.



Courtesy Ladies' Home Journal

Candy is having a tiff with husband Bill. Her expression of tantalizing superiority is short-lived; Bill will erase it with a kiss. Candy could give Lavinia



Courtesy Ladies' Home Journal



Courtesy Cosmopolitan Magazine

Blondie raised her eyes to look up. The entire head is not raised. She is not as animated as Corliss; subtlety is her charm. She under-plays all expressions.

This young, June bride is not a career girl like Elizabeth. She is not as sophisticated as Diana. Unlike Lavinia and Candy she hasn't husband problems—yet. She is not a sculptress and has outgrown Corliss. And lastly, she didn't have to restyle her hair to catch her man. This ends two pages of pretty girls, all of them

Character is what makes a man handsome and gives him sex appeal

There is no one ideal for everyone. However, the female reader with all of her preferences is usually attracted to a real guy rather than to a pretty man. The author of the story sets the man's character and the illustrator interprets it, soft pedalling the flaws and loud pedalling the he-man qualities. He is usually taller than she is, smartly dressed, an amiable fellow and always a gentleman. I show on these pages heroes picked from illustrations I have made. (I have also thrown in a couple of villains).



Courtesy Ladies' Home Journal

This one is a musician. A bit self conscious, his fingers partly hide his face while talking to his girl. He doesn't know what to do with his hands (when they are away from the cello).



Courtesy Good Housekeeping

Solid construction of muscle and bone accenting the prominent planes of the head goes a long way toward making a handsome hero. While the eyes are in shadow, that shadow is a pleasing shape.



Courtesy Ladies' Home Journal

Here is a young veterinarian with a tense serious face, a practiced expression to give confidence to the owner of an ailing pet. Notice that the ears are given as much attention as the other features. Remember that.



Courtesy Good Housekeeping

This hero is taking his girl to a movie on a rainy night. He is asking for tickets. Everyone gets the happy smile. I sketched this from life in my studio. A sprinkling can produced the rain drops, when they dried I added more.



Courtesy Ladies' Home Journal

A standard hero of the early 19th century. His hair was longer than today's, but the definite construction of the head makes him attractive. I chose the moment when he was most depressed. The woman reader should want to cheer him up.



Courtesy Ladies' Home Journal

This young man is about to become a father and he is here deeply concerned over his wife's condition. The unruly lock of hair seems to be a trademark with many authors, but in this case it did give a disturbed touch to the hero.



Courtesy Ladies' Home Journal

A virile young villain of the 19th century out for a morning swim. I had him squint in the sun to accentuate the bitterness that appears in this chap of the dual personality. But he is attractive, nevertheless.



Courtesy Cosmopolitan Magazine

This is Mac. He is deep sea fishing in a storm. A flash of lightning reveals the blown hair and face of a dare-devil-may-care hero. Strong lights and shadows are usually reserved for the male head.



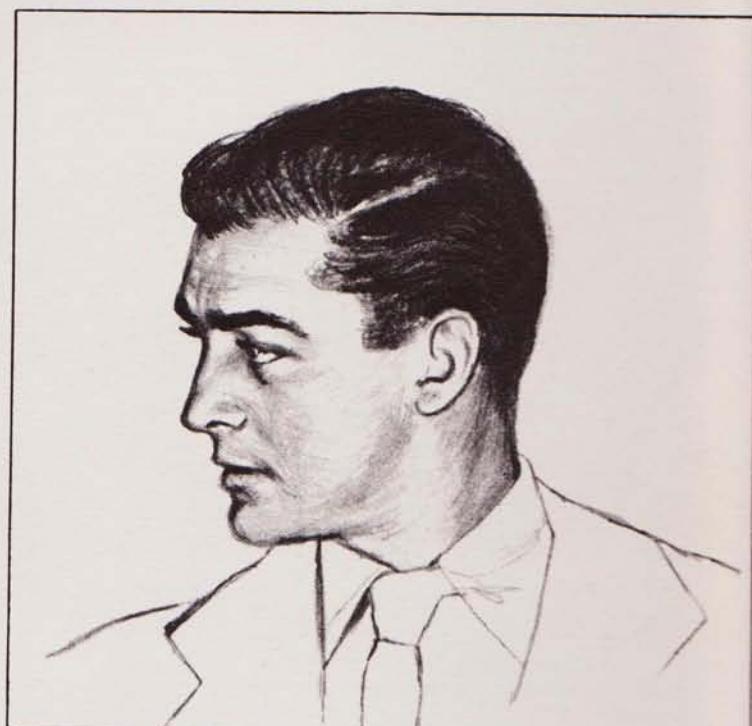
Courtesy Cosmopolitan Magazine

Man about town, suave and sophisticated. He knows all the answers and is giving one right now. The hero has a mustache only when the author says so. Most girls like them smooth shaven. Mine doesn't however.



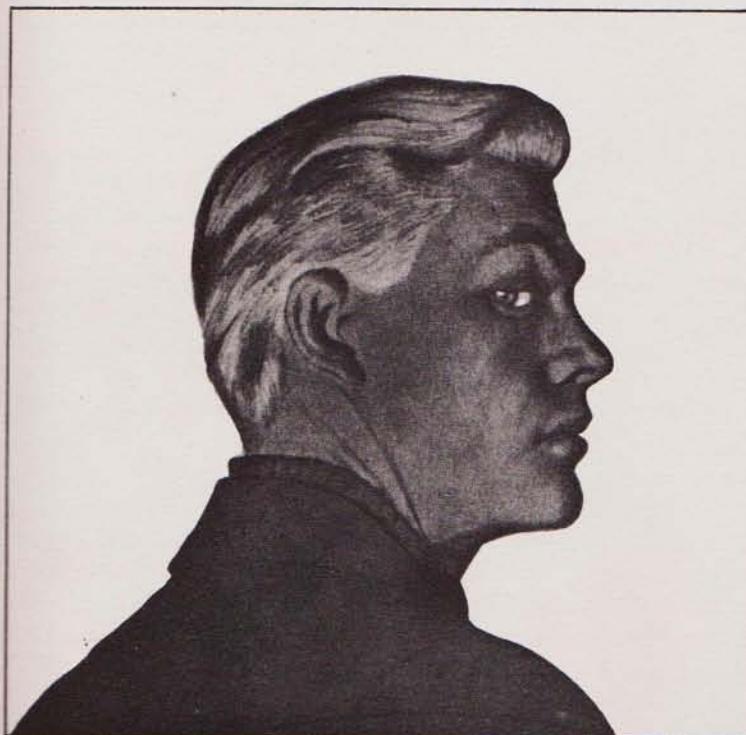
Before

This photo, while fuzzy and not a good print, makes a suitable "before" for the "after" pencil sketch. I find a sharply defined print disturbing. It is too complete and nothing is left for me to draw on my own. This, of course, does not hold true if I need definite detail from, say, the inside of a submarine!



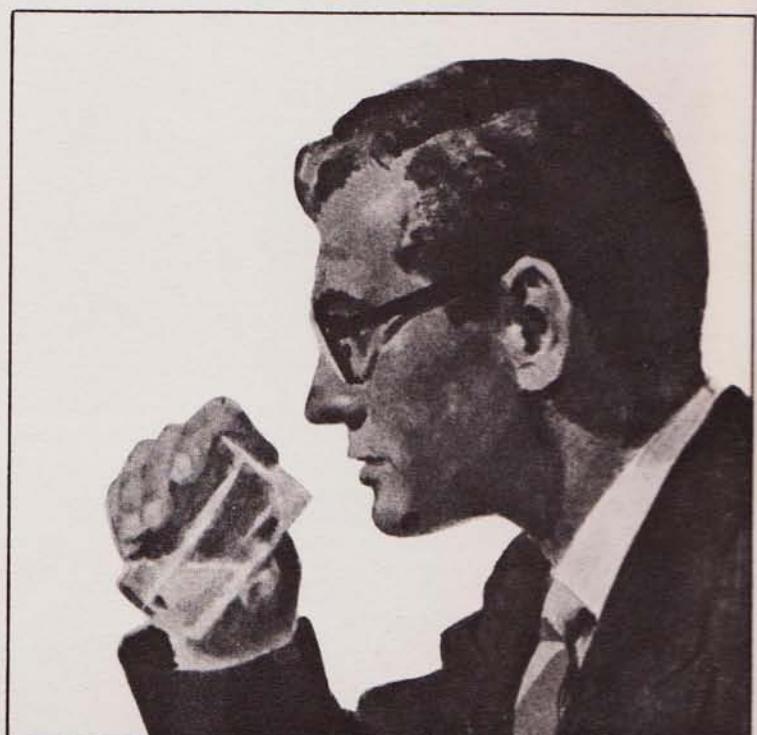
After

You can see what I stressed, what I omitted and what was slightly accentuated. I would rather have retained the short haircut for character, but the magazine would prefer the neater groomed appearance.



Courtesy Ladies' Home Journal

The pretty boy above with the supercilious air was the villain in the story. All the characters in slick fiction have a certain attraction. The older folks never look their age. Youth and beauty prevail on the magazine page.



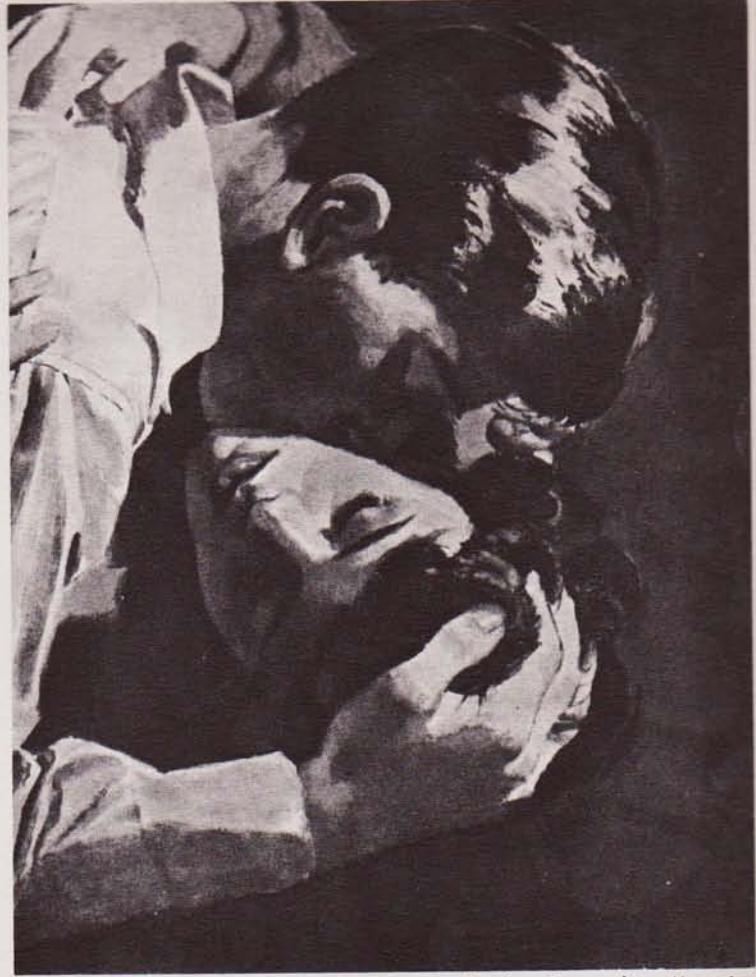
Courtesy Good Housekeeping

This head was painted from the live model. As you see, I prefer painting individual personalities, at the same time keeping the men well groomed and masculine. Hair and clothes styles change less frequently than women's but they do change. So always keep up to the minute and avoid any dated look to your work. Mustaches, glasses or blemishes of any kind should be left off any heads you make for samples.



Not a passionate clinch, this one has hubby trying to stop his wife's tears. The caption reads, "He stroked her hair and she thought 'Thank heaven he doesn't pat me!'" Note how the hands also tell the story. It was done in gouache and water color on paper.

Courtesy Ladies' Home Journal



Courtesy Cosmopolitan Magazine

Young love, shown by a tender cheek kiss. This is a detail from an illustration painted in oil on gesso board, because of the strong lights and darks needed to give a gusty mood for this football story. It was out of season to show football.



Courtesy Ladies' Home Journal

To vary the clinch, a prop is sometimes used, such as the windblown branch across the figures. Anything you can think of to give a fresh look to the ever present clinch is welcome indeed. These lovers are babes in the storm, hence no kissing or sweet nothings in ears. But it's a clinch nevertheless. This was a wash drawing on paper.



This is an honest to goodness clinch. The caption read, "Dunc crushed her hard against him and kissed her lips till they hurt." The fringe on her scarf, like her heart, is fluttering for a fare-thee-well. I do not pay attention to certain clichés such as: the girl's nose should be in front of the man's nose, or any such rules. If the kiss looks like the real thing I use it. This was a water color on paper.

The clinch

An illustration of an embracing couple is inelegantly called "a clinch" by the magazine world. At least one — and sometimes more than one — is desired in each issue of a popular magazine. There are a great variety of clinches, as I show on these pages. The couple must be attractive, and above all the illustration must be in good taste.

Clinches are used to attract the reader, especially if the story offers only sordid or uninteresting material for a picture. There are times when the art director requests a clinch even though the story has a wealth of picture-making text. He usually does this because the issue of the magazine in which the picture is to appear is devoid of clinches. Sometimes this practice deceives the reader. The story, save for a brief romantic moment involving minor characters, may be about an old lady thwarting the plans of a spy ring!

You may find it more fun to illustrate a lusty melodrama, but the clinch guarantees sales and consequently readership. So every once in a while you must be a high pressure salesman, in addition to being an illustrator.



Courtesy Ladies' Home Journal

The heroine is doing the hugging in this historical illustration. His arms have somewhat diminished her she is wondering why he leaves suddenly as a stranger. You can see she is pondering something, her eye is much too wide for a real clinch. This was done in gouache on paper.



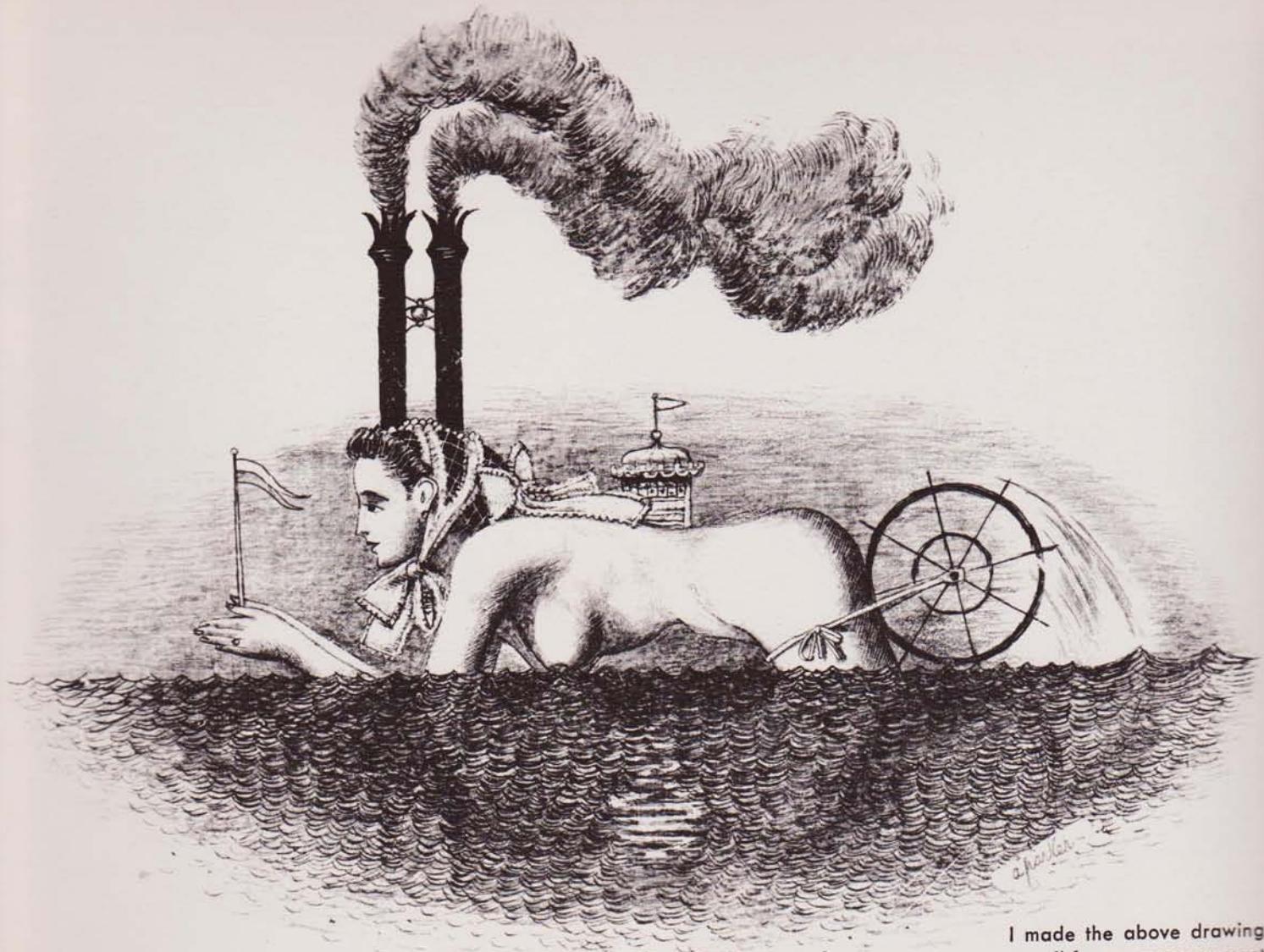
Here they are making a vacation with a childish abandon. Romance will be a come fall. The clinch. This picture was painted on masonite. This is an illustration.

Courtesy Good Housekeeping



This detail from an illustration is between a plain he-and-she and a king himself with clenched hands planting that kiss. She is toying with a question mark of tiny diamonds before the clinch. Avoid the ornate settings. Kisses, like the pretty girl tells its own story.

Courtesy Ladies' Home Journal



I made the above drawing in pencil for an announcement of a Westport Artists' "Steamboat Ball." Quite in keeping for a stag group.

Good taste unclothed

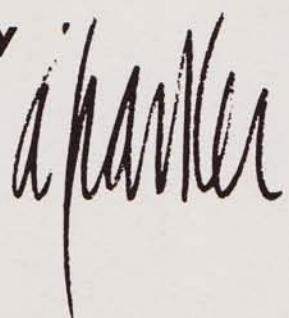
Sex is here to stay, but not on the magazine page. The story can be ever so bad, but not the illustration. You can be mildly risqué but never in bad taste. As to the undraped figure, the best popular magazines avoid any art that may cause letters of protest. A fine art job, as you know, is usually accepted. However, even then the over-exposed figures are left to the art magazines. So go easy with the manuscript that calls for a nude. Anybody can attract attention with a sexy nude illustration. Be the artist who attracts attention by painting a nude in good taste — it is much more difficult to do, and certainly raises you above the crowd.

The young lady on the right is clutching the sheet in a natural way. The sheet doesn't cling to her and say: "See? She's nude under all this." The reader's imagination can supply that from her bare shoulders. The same imagination gives her the most beautiful body there is! So why go all out showing her anatomy, when good taste makes her more desirable?



How I make a picture

by

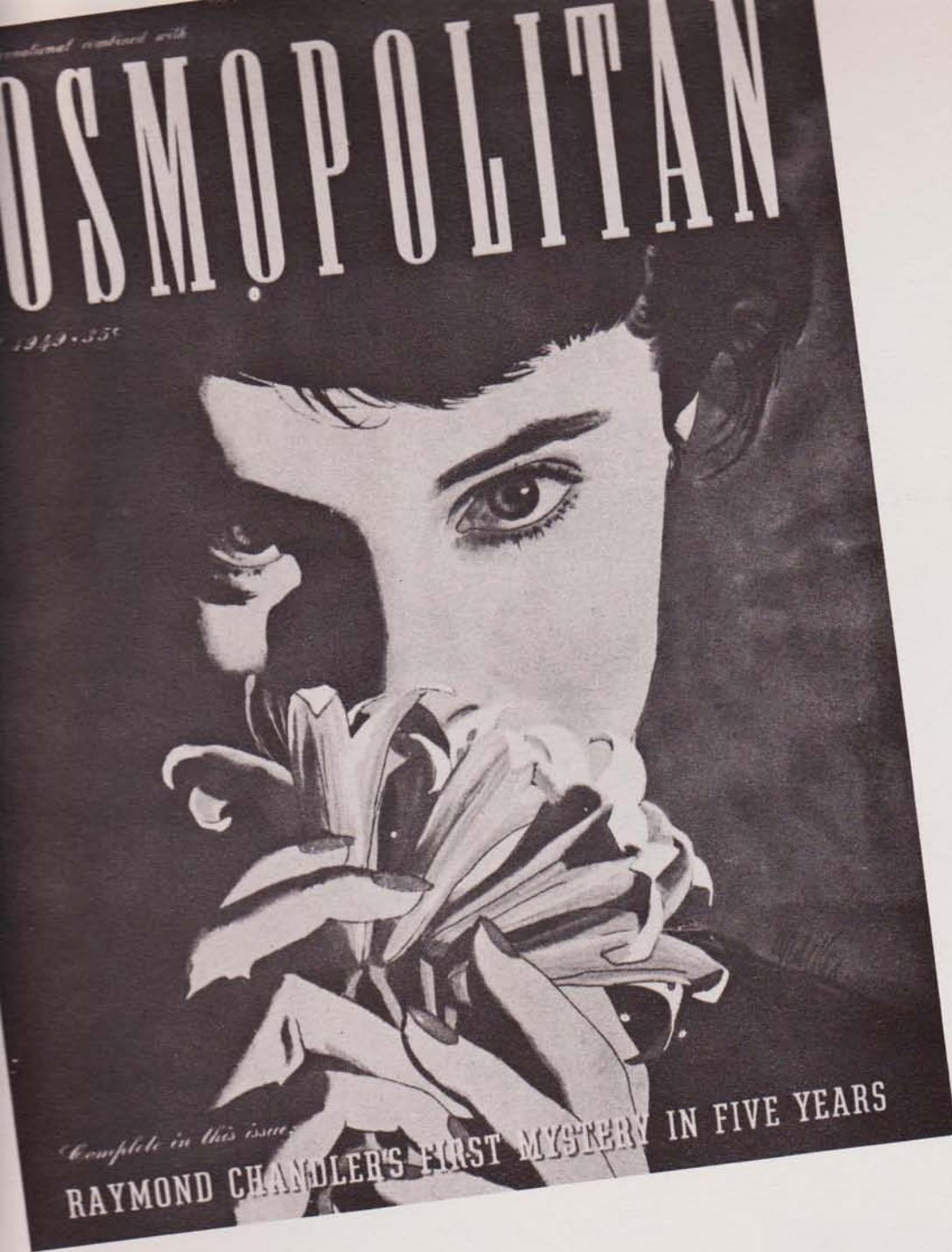
A handwritten signature in black ink, appearing to read "Alphonse Mucha".

lesson



MEMBER OF THE FACULTY OF

Institute of Commercial Art, Inc.
Westport, Connecticut



The Magazine Cover

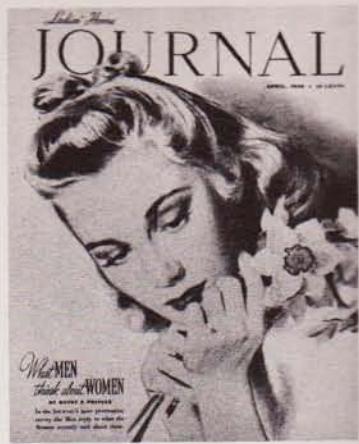
I believe the cover of a magazine should be simple in design, at least on a magazine which is displayed at newsstands. Too many shapes or colors tend to clutter it and cause it to disappear in the maze of covers on display. The pretty girl has been featured on covers for years — she seems to be always with us. However, as I have stated before, I personally feel she should be more than just a pretty girl. The tendency to follow the fashion of the moment on almost every cover brings about a sameness on the stands and causes the reader to wonder if he has already read that particular issue. A pretty clotheshorse or, more often, hat-horse, is not enough to grace a cover. But if the artist paints a truly beautiful girl, honestly characterized, he will have no difficulty in selling his painting to a magazine. In the cover of the girl with the lilies I did for *Cosmopolitan*, you don't see all of her face but you know she is pretty. It was selected as one of the covers of the year by the Art Directors Annual. This made me feel I was justified in my feeling about pretty girl covers.

My Mother & Daughter covers for the *Ladies' Home Journal* started in 1938. They were planned to appear just for that

month of February. However, the magazine and I were overwhelmed by requests for more. So it came about. The fan mail received regarding these covers really warmed my heart. In the meantime a son was born — and finally the editors allowed the son and daughter to grow up, gradually.

These are covers, not illustrations. Why? Because they are complete in themselves; nothing is left unsaid. In an illustration you do not tell all, but leave the reader guessing the outcome. Flowers, puppies, kittens, babies, are all cover material — at least the readers of women's magazines say so. Of course some magazines cater to a sports audience; others have a strictly human interest or chic fashion approach. Since I do not do these covers I do not feel qualified to talk about them. But the various approaches can be incorporated to a lesser degree in a women's magazine cover: The pretty girl can be wearing modified fashionable clothes, the Mother & Daughter have entered into sports, and the human interest these two exude is obvious.

The following insert is from an ad the *Ladies' Home Journal* ran in the *Saturday Evening Post*.

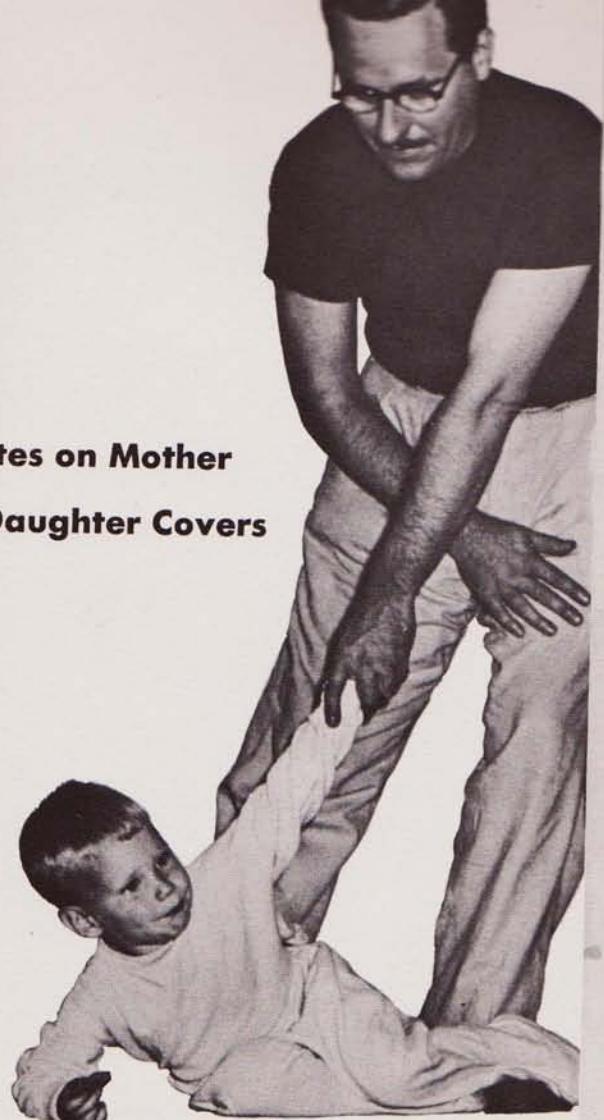


An early *Journal* cover of mine, 1939. Rendered in Conté pencil, with flowers in water color.



Another early *Journal* cover, 1936, with lots of white space — new at the time.

**Notes on Mother
& Daughter Covers**



1 Unposed photo while persuading my son, Kit, to pose after a cookie had failed.



Courtesy Ladies Home Journal

2 He finally came through. It was in hot July when I made this Christmas cover. Kit couldn't get in the Yuletide spirit.



3 The original rough that started the whole series of Mother & Daughter covers.



4 The original daughter, a charming professional model, Jean Maloney. These models would grow up. So did my girl, Susan, whom I used for a year or so.



5 The original mother, Mrs. Parker. A photo taken in 1939 for a Christmas cover.



6 Here is Kit again, the little brother on these covers.

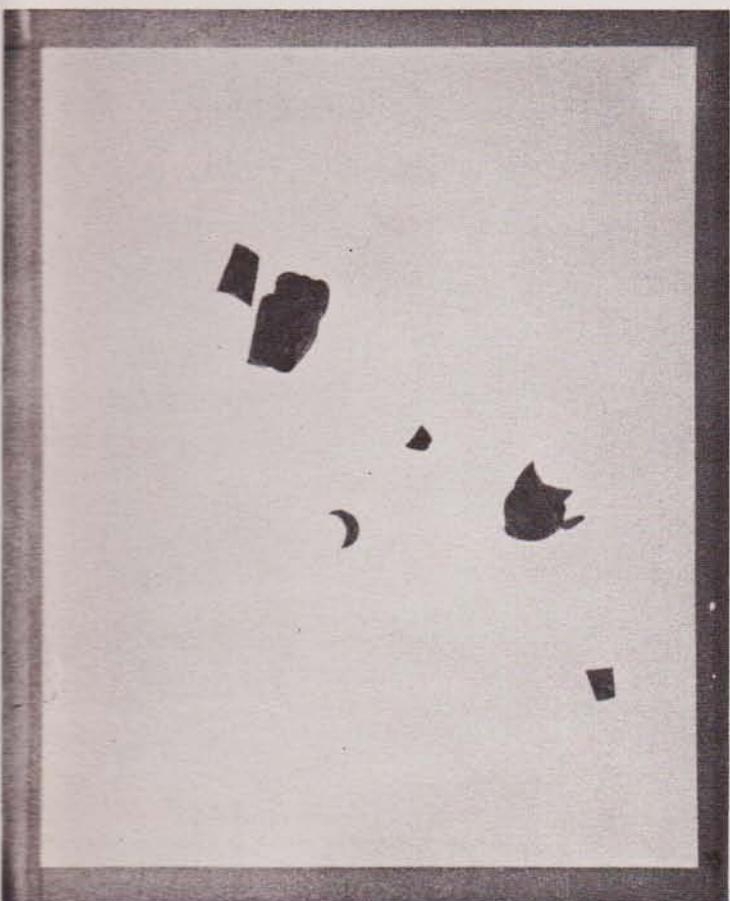


I used eggs painted by my daughter Susan for an Easter cover. What a family affair!

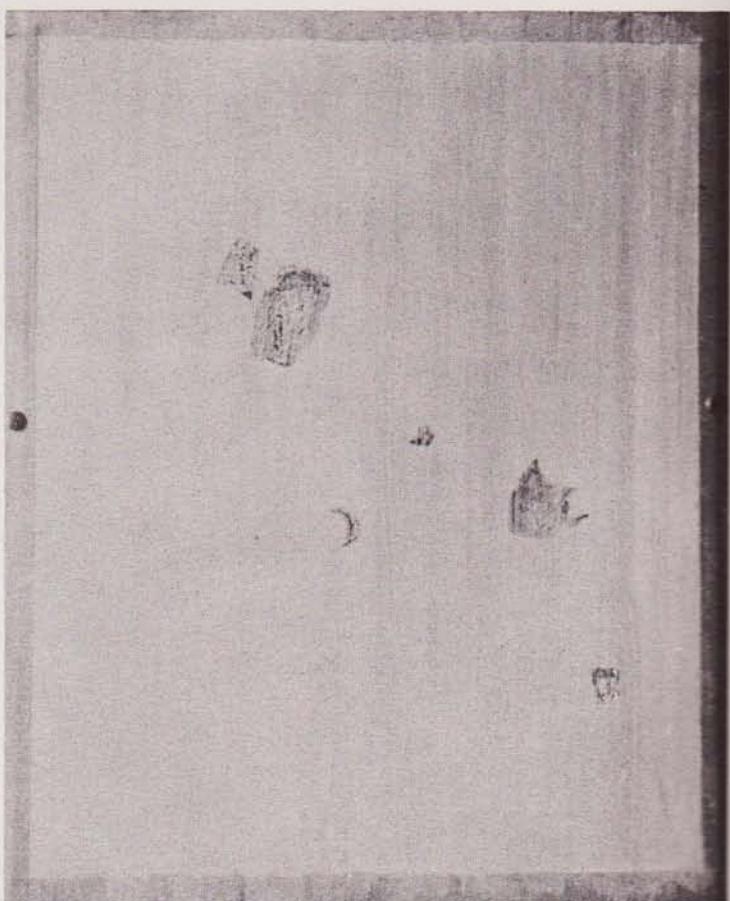
Covers — Advertising — Posters

Institute of Commercial Art, Inc.

Progressives on a Mother & Daughter Cover



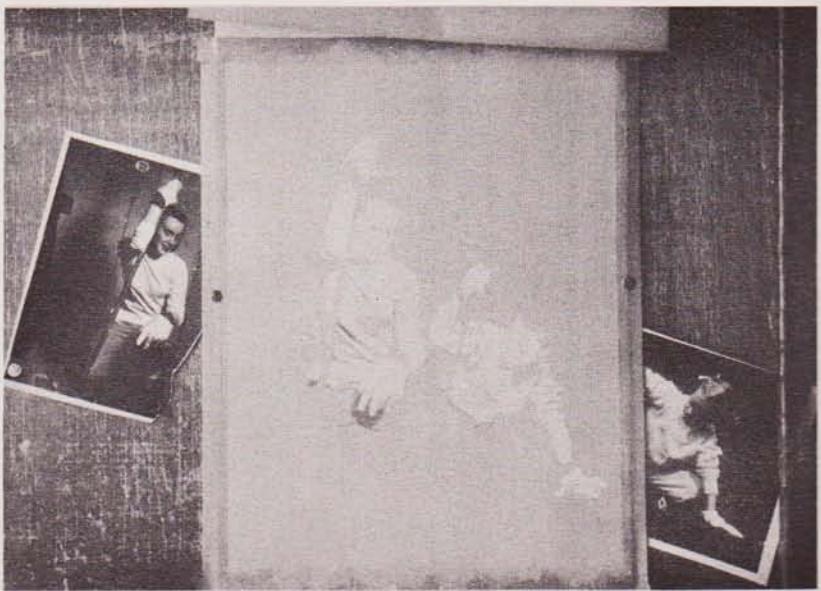
1 After lightly tracing down my composition on a gesso panel, I brush in the flesh areas with Maskoid. This is my usual procedure when a frisket treatment is needed.



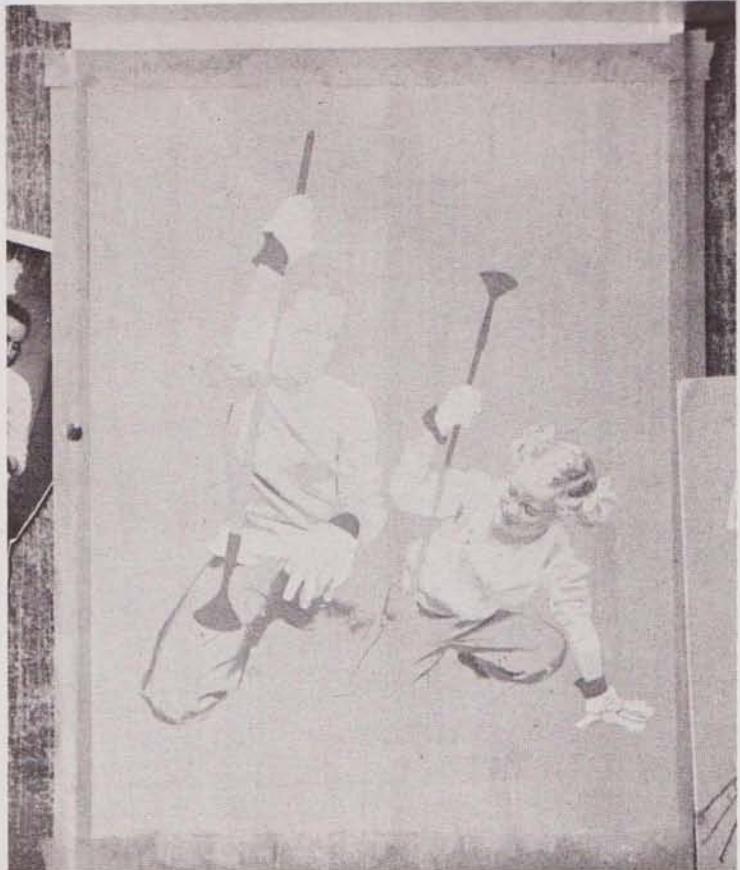
2 I brush in the background gouache color, letting the strokes show for texture. Note: I painted over the Maskoid-brushed areas. The paint does not go where I don't want it to.



3 Now I remove the Maskoid by catching a corner and pulling it off, leaving the untouched white gesso areas where I will paint in the flesh.



4 The middle tone flesh colors are thinly painted in. I also paint in the whites, letting the background become part of the shadows.



5 I outline the slacks, suggest the rakes and gloves and model the girl's head and hair.



6 Mother's face is modeled. The sweaters are nearly completed.



7 Business end of daughter's rake is put in. Mother's rake is on tracing thumbtacked at lower right of cover — ready to flip over for tracing after leaves are painted.



8 Enter the leaves — a variety of autumn colors. As this was painted in the early summer, the colors are from memory.



9 The anatomy of the leaves I sketched from life onto the space allotted in my composition. Above, the valuable still life from a leaf-gathering trip in the woods.



10 I flip over the rake tracing, trace it down, and complete the mother's rake. For the last step I trace down the word *Journal* and paint it in. I asked permission of the magazine to do this, since I felt the word *Journal* was part of the over-all design.



Courtesy Ladies' Home Journal

11 Since I am not a lettering man I usually do a script style when the composition calls for it. I'd like to be able to letter and some day I hope to find time to practice. In the interim, I suggest the style of lettering I feel fits the page. However, the art director has the final say. Sometimes we agree.



These cover girls really started something! Since their intr



clothes, flooding us with letters—making them "part of the



covers to stores across the country. They demonstrate Journ





9, American women have been adopting them, copying their



mother and daughter sparked a fashion trend that sprang from Journal



personalities (and products) into American marts and homes.



Never underestimate
the power of a woman—no
more power of the magazine
than women believe in

Advertising Art

When it comes to advertising art, the same limitations that apply to illustration hold true. In addition, you usually work with a larger personnel and consequently have more people to please. There is no real gap between editorial and advertising art. Both, to be good, require knowing your audience, a well designed composition, good color and rendering. The thoroughly trained illustrator works equally well in either field. I have done more illustrations for editorial than for advertising art because I feel I have more freedom to experiment in that field. The advertising agency usually buys the "tested and true" art and feels that experimentation should be left to the editorial pages.

On this page I show two American Airline ads that I believe made me a salesman for the company. In advertising art you sell the product instead of the story. I was limited only to the page dimensions, with the copy serving as my manuscript — an ideal way for me to work.



Courtesy American Airlines

This elated young lady has just completed her first ride above the clouds and is sold on American. The impact of a simple composition tells the story pleasantly.



Courtesy American Airlines



The entire family is about to board the plane at special family rates, all in a row to catch the reader's eye. The boy above I used as a caboose to the family train. I photographed him as he walked back and forth. In the photo I used his pose had a nonchalance I felt would charm the reader.

Covers — Advertising — Posters

Institute of Commercial Art, Inc.



Courtesy American Airlines

The copy said: "Vacations are for Father but . . . Mother makes the plans." The above is my interpretation. The art director suggested the fishing-enthusiast husband, thus giving me an interesting prop. The folder mother holds was made from an actual air travel folder and provided the small spots of color needed to bring attention to Mother.



Photos of model casting (with his own equipment). Not being a fisherman I felt safe by doing this.



My own house, taken long ago after a snow-fall, came in handy to serve as a background.



This picture shows Father returning from a business flight. The cowboy-minded son is afraid to be demonstrative, hence the self-conscious waving. Such touches keep the ad from becoming stereotyped. I think it unrealistic to show everyone exuberant and screaming with laughter.

Courtesy American Airlines



Courtesy American Airlines

Let's face it, this is an era of close-ups. I had so much to do with starting it, I tried to be in the trend toward undoing it. What happened is typical. This job appeared as a close-up, not as a long shot as I designed it. I guess the time is not ripe for conversion. Either that, or I should make a better longshot, most likely the latter.



All of these poses of the girl with the extra pair of shoes are interesting and eye-catching in themselves. However, the best pose for the job at hand cannot be selected until we know what other elements are to be incorporated in the poster. The over-all design is the important consideration.

The Poster

The poster should be simple to compete with the surroundings in which it is placed. This poster I did for Jantzen (my first poster, incidentally) won the Art Directors' Annual poster prize for 1948. Guess I'll quit while I'm ahead! Whatever the job is, keep it simple in design, with pleasing color and interesting subject matter, and with the product or center of interest displayed prominently. A tall order — but with constant practice what may look insurmountable to you now will become easier. However, art is never a completely easy achievement. When it becomes too easy, watch out for *cliché* pitfalls — that is, the commonplace approach that makes your work ordinary.

Usually a successful poster tells its story in a few words. To demonstrate, on the left-hand page is the basic figure of a girl. She can be incorporated into a poster with lettering added. All of her poses have interest; the simple shape she forms spells girl with girl's shoes. From there on all you need is the client's trademark. I cannot pick the best of these poses until I know

what else the client wants to put on the poster. The shape of that quantity X must combine pleasingly, design-wise, with the girl. The best photo in itself is not necessarily the best photo for the job at hand. This is something to keep in mind at all times. This applies to whenever and for whatever you use photographs.

European posters, being much smaller, allow for more subtleties, more intimate scenes, and there is less censorship. All this is ruled out on our American 24-sheet poster. Strict censorship prevails. For instance, I'd be unable to show the girl below being pulled from the raft by her legs! Or sitting on his shoulders! You must also check and double check with the art director the colors you want to use. Some colors tend to fade faster than others under prolonged exposure. This is a limitation that may cramp your color composition to some extent — it did mine. I felt the strong red of her suit and the deep blue sky should sell autos or gas, not ladies' swim suits. But they tell me it did sell suits all over the world — so there you are.





**ADVERTISING
AND EDITORIAL ART**

29 ANNUAL

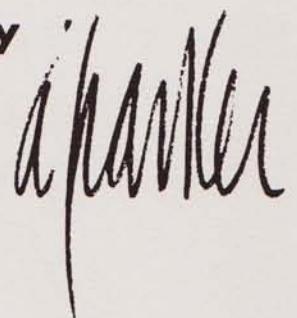
Courtesy Art Directors Club of New York

A cover for a book

The hand on the 29th Art Directors Annual I originally made for a page inside the annual. Much to my surprise, Arnold Roston in laying out the book felt it would also be effective as a cover. I wanted you to see the nine sketches above. They are a few of many I made to get the feel of my business hand and to get the free-style, sketchy quality I wanted in the rendering. After working so long for an audience requiring a more realistic approach, I had to unwind for this type of drawing. So don't hesitate to make piles of sketches until you feel satisfied with your result.

How I make a picture

by

A handwritten signature in black ink that reads "al h kneller jr". The signature is fluid and cursive, with "al" and "h" connected, "kneller" in a larger script, and "jr" at the end.

lesson

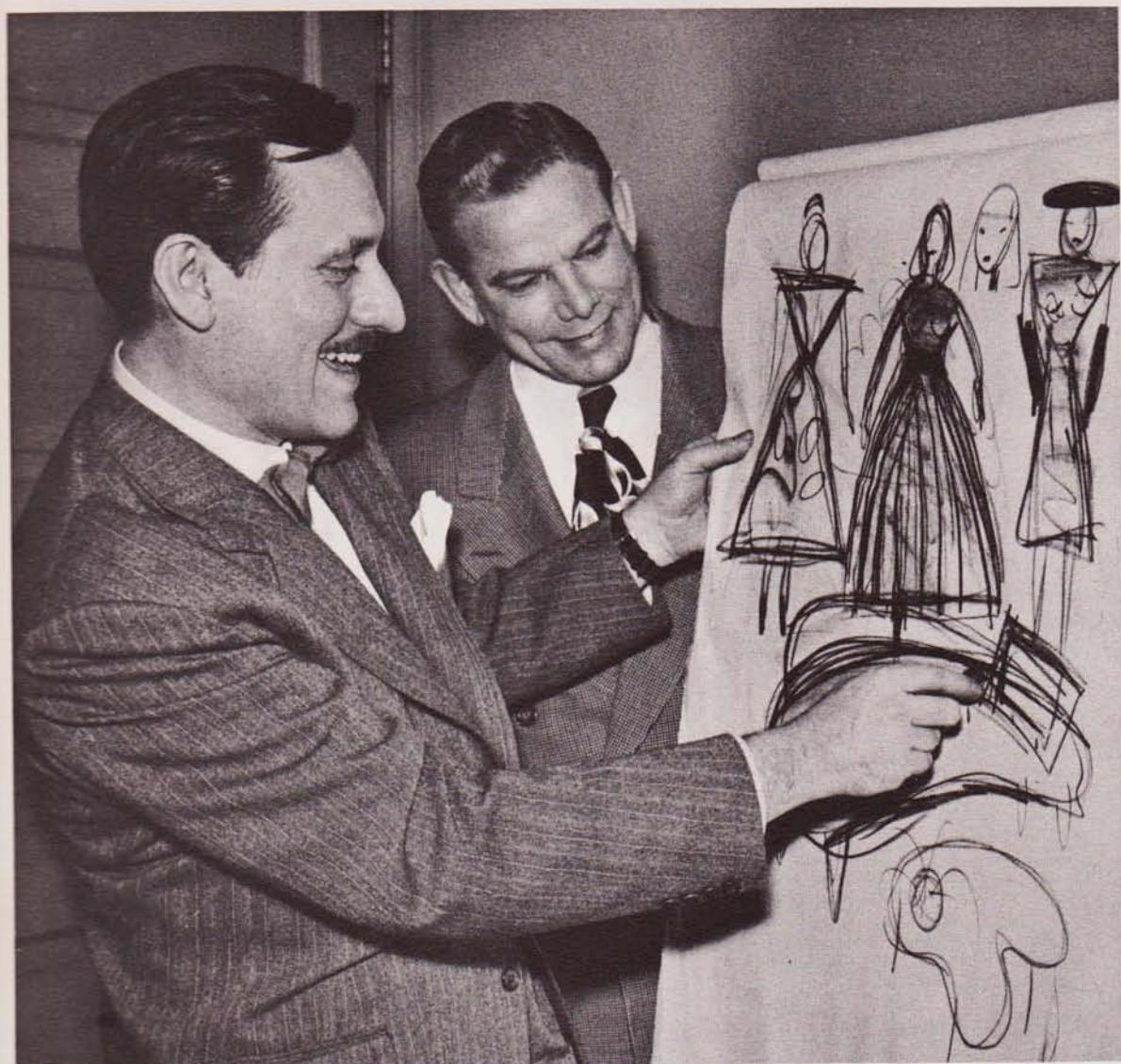


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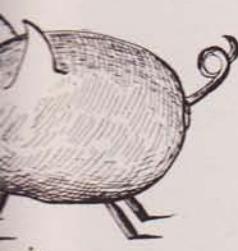
This photo was taken during a talk I delivered to the Philadelphia Art Director's Club. (Beside me is the club president, Mr. Ferd Obeck.) I was discussing the changing silhouette in women's apparel, and the changing silhouette in furniture. You must always be aware of the changing scene in everything about you, and be prepared to present the best of the newest, weeding out the fadish and cheap.

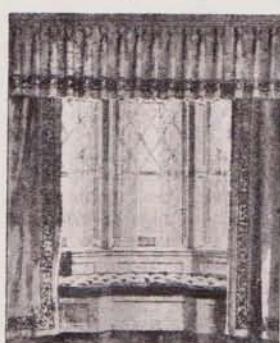
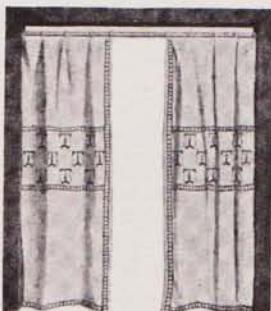
Styles come and go, but good taste is always fashionable

When looking at an illustration the reader first observes the human figures and their attire, then the surroundings, the locale, the accessories. Thus the scene is placed in the reader's mind — you've told your story as to what is taking place. Every detail — of costume, home furnishings, landscape, the illustration's background or setting — must be interesting, authentic, in good taste, and fashionable, but not high fashion. I do not mean that your work should have a stodgy, too prim and proper look. Some manuscripts call for the opposite (but rarely do the women's magazines). Humorous or naive touches keep your illustration from appearing too formal. Flashy effects are an easy way out, limited at best to flashy stories.

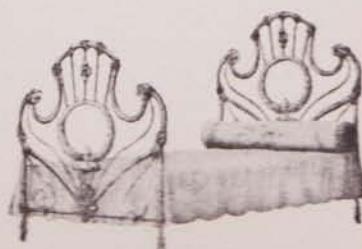
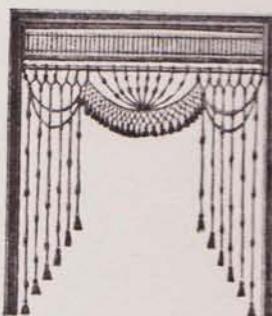
Let us pretend I am picturing children indoors on a rainy day in the late 1800's. I could show them creating toy pigs out of lemons, or painting faces on rag dolls. These props would be authentic and amusing in an otherwise staid Victorian setting. Fashions in toys, as well as in clothes, cars, dogs, etc., are always changing. Be aware of the trends. Be aware of good taste.

Delineator
one of the late 1800's





← Good taste
Bad taste →
of 1907



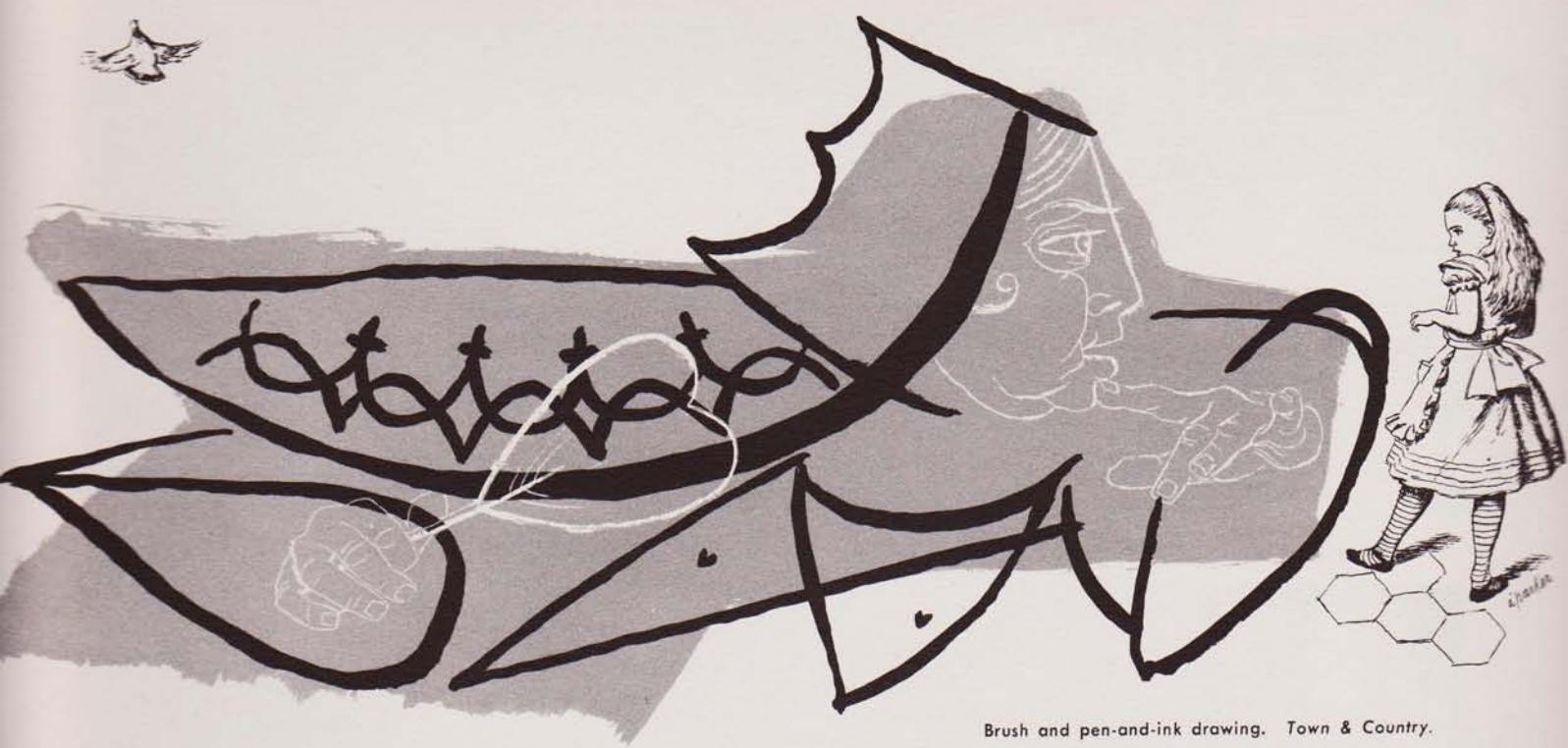
During my research in preparing this course I ran across a page from the *Ladies' Home Journal* of 1907, showing illustrations of furniture and accessories in good and bad taste. Oddly enough, the illustrator is tempted to pick those in bad taste — more colorful, he'll say. Well, okay, but make sure the characters in the story have bad taste before you put in those tasseled portieres. The *Ladies' Home Journal* was promoting the finer type of furniture on that page. I believe the artist should do so too, unless the story states otherwise. Even then magazines prefer that elements of bad taste are not stressed.

The more readers see of good taste in furniture, the more they are influenced by it in their own homes. I think the illustrator can do a great deal to make it desirable. *House & Garden*, *Interiors*, and *House Beautiful* are good reference sources, to name but a few. I believe the ads should be discounted, to some extent—they are not under the supervision of the magazine's trained decorators. Of course, taste and fashion reach everywhere — into gardens, stores, ocean liners, etc. I show furniture merely to illustrate my point.

While the good taste of 1907 looks odd today, it certainly looks far better than the bad taste prevalent then. A paradox was created in the 1930's and 1940's by reviving some of that bad taste under the guise of good taste. It was in reality a fad. I fell victim to gilt chairs, etc., by keeping abreast of the times. However, I saw my error and corrected it. So go along with the times; keep an eye to trends. But don't become so identified with the fad of the moment that you in turn become one.

Good taste in fashion — summing up

Institute of Commercial Art, Inc.



Brush and pen-and-ink drawing. Town & Country.

Letting your good taste come to the fore keeps your work fresh; your day-in-and-day-out approach is never static. This requires much study and practice. It means trying to see and watch everything you can — a new ballet, a new magazine, a new outlook on the ordinary, everyday happenings about you. Don't slip into an easy, "one-way-to-do-a-thing," attitude. About you is more material than you can possibly paint in just a lifetime. The world offers infinite variety for the illustrator who observes the little things as well as the great things.

The boy being held by his father was a victim of polio. He is watching President Roosevelt's funeral. It would have been bad taste to depict the procession or the illness. These things are out of place in fiction illustration. Some reader may have just lost a loved one and picked up the magazine, only to be reminded of his loss. An illustration of a funeral would necessarily show more detail and consequently be more upsetting than the few words necessary to describe it in the story.



Pencil. Good Housekeeping



To approximate the positions of boys swimming under water I photographed them jumping from a wall at the beach. Two of the boys were twins in the story so I photographed one of them twice.



Oil on gesso. *Ladies' Home Journal*.
On these facing pages I show various approaches to illustrations featuring children. This story was chock-full of possibilities. I picked the most exciting one, picture-wise. It was tough to do, but well worthwhile. This one was selected for inclusion in the 29th Art Directors Annual.

Good taste in fashion — summing up

Institute of Commercial Art, Inc.



Part Two. Sketched from life with pencil on gesso. *Town & Country*.

These illustrations are for Parts One and Two of a serial. This type of illustration could appear only in a magazine where photographic realism is unwanted. So I stressed design in line, which gave me a welcome rest from the usual tonal jobs and a chance to try a different approach.

With painstaking hands, this woman's brother built a miniature villa. She imagined she was living in it. I did not let the opportunity to illustrate such an unusual theme slip by. The woman was later killed in a hurricane. While that, too, would have provided an interesting setting(!), this idea was the more unique.

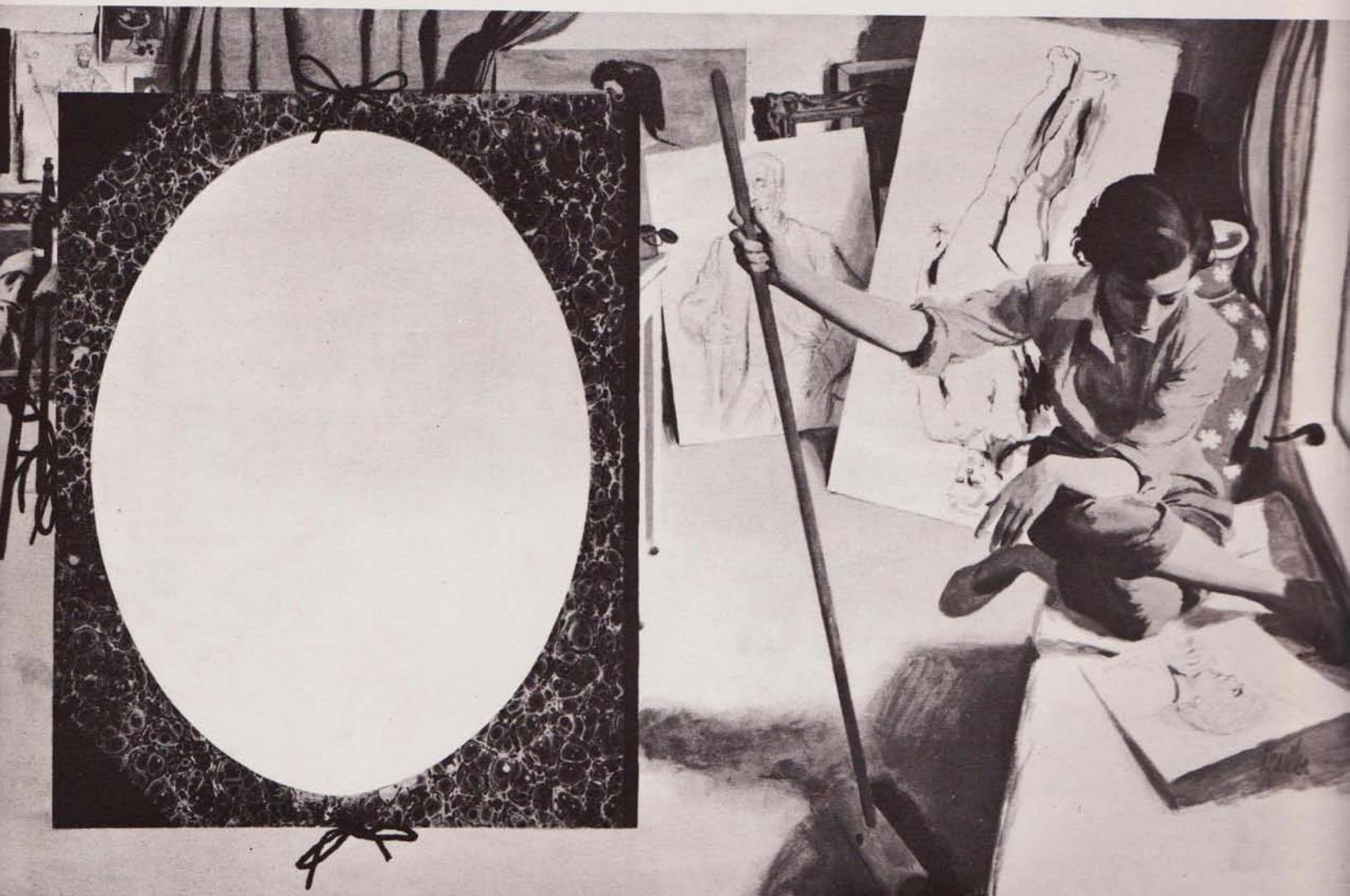


Gouache. *Good Housekeeping*

This girl's fear of the unknown about her was pointed up when I distorted the room. I was fortunate enough to find the interior intact in a friend's house. Then I proceeded to stretch the interior by tilting the enlarger while making the print. Many attempts were made before the proper amount of distortion was obtained to fit my composition.



Gouache. *Ladies' Home Journal*.

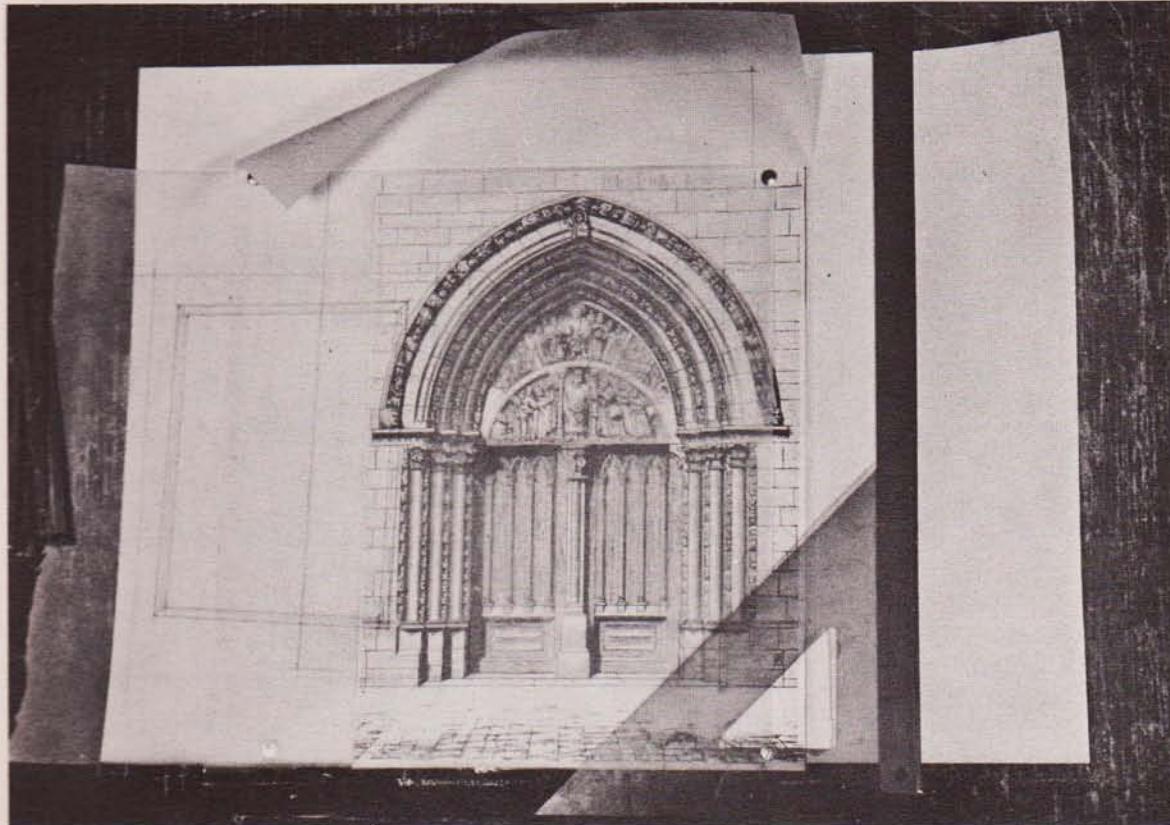


Collage and gouache. *Ladies' Home Journal*.

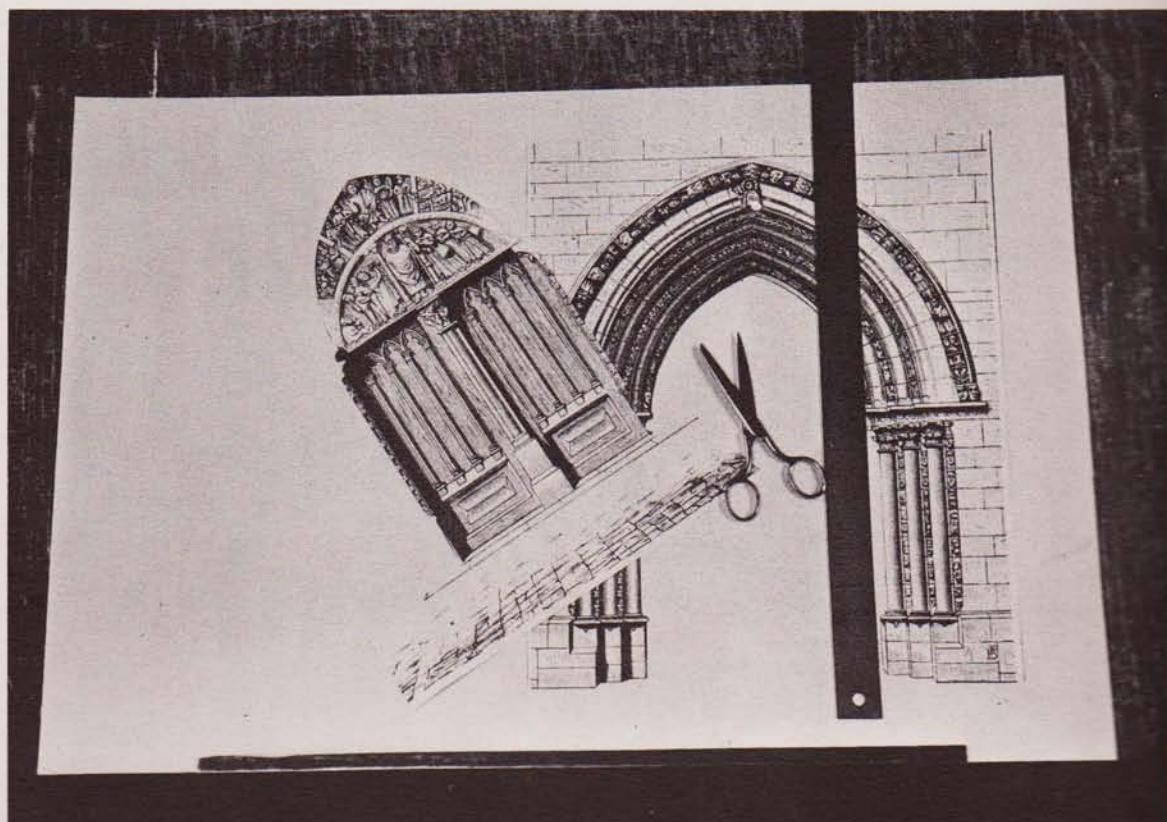
The pasting of various materials to your working surface is called *collage*. The marbleized paper used on the artist's portfolio was mounted into place after I steamed it from some old battered book bindings. The left-hand page did not appear in the magazine because one of the editors detested marbleized paper. I show it here to lead you into the next pages on *collage*.

Collage

Don't use a collage treatment often, like a trick and for effects. Use it sparingly and only as a decoration. It certainly should not be used as a crutch to avoid drawing anything. I find it offers a different texture and adds excitement to the illustration. Be sure the material you use has been cleared for your re-use. *Permission must be obtained from the copyright owners*, otherwise you may have a law suit on your hands. While you are about this, also be sure the art director approves of collage.

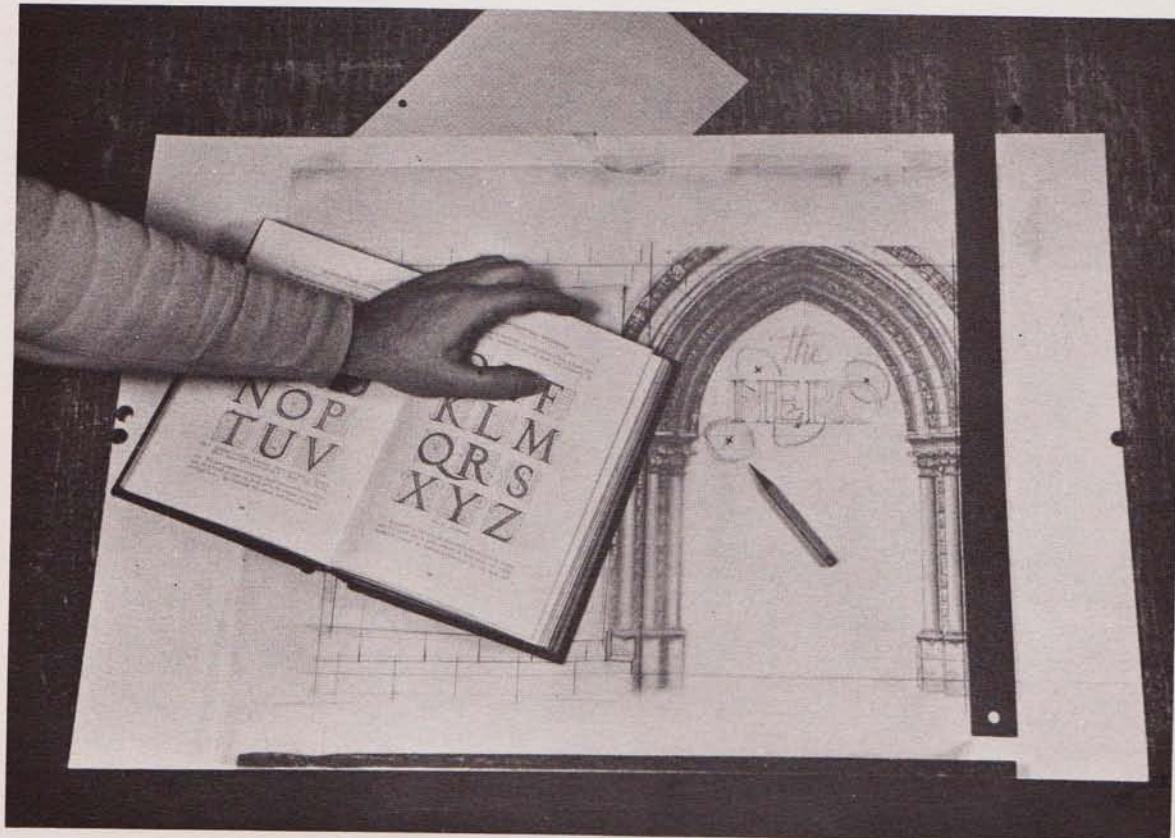
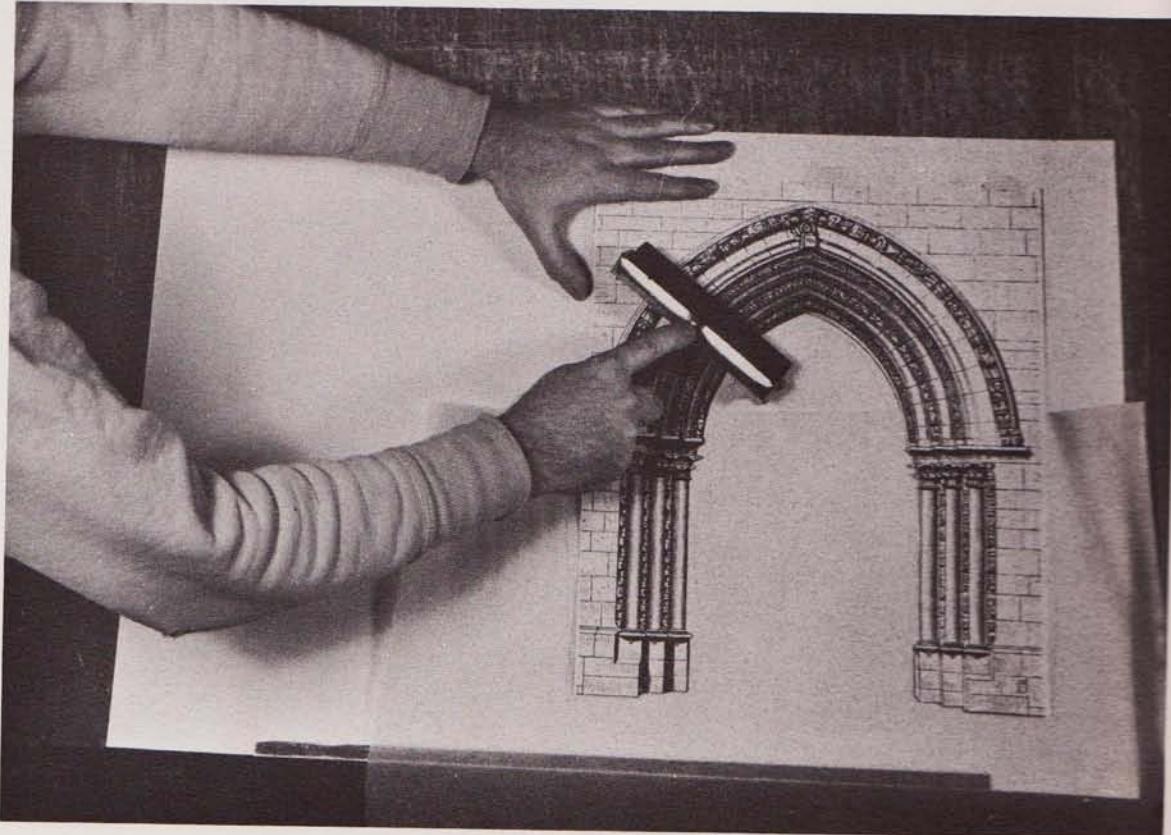


1 Let us say the manuscript has a college locale. An old book on architecture could supply an arch. It can be photostated without damage to the book. Now I have a background of crisp black lines — a good foil, in texture, for my oil painting. A tracing with page dimensions is laid over the stat so I can check its placement in the composition.



2 Now I cut out the inner area of the door, leaving the blank space for title and text. The arch is properly placed on a drawing paper board with the tracing paper guide. The main illustration in oil will be on a separate panel to be stripped in later under the art director's guidance.

3 Rubber cement is applied to the back of the arch and on the area of the paper board where the arch will be fastened. When both are dry, I lay a clean piece of tracing paper over the dried cement on my paper board. Over this, and not touching the paper board, I lay the arch. I Scotch tape it at the top so it will not move. The tracing paper underneath is free to slide down as I press the arch to the paper board (about an inch across at a time — the pressing being performed by a rubber dark-room print-roller). Gradually the tracing paper will be pulled down as I press, until it is off the paper board and the arch is firmly cemented in place. I take care to avoid wrinkles and to prevent the arch from touching the cemented paper board before it should.



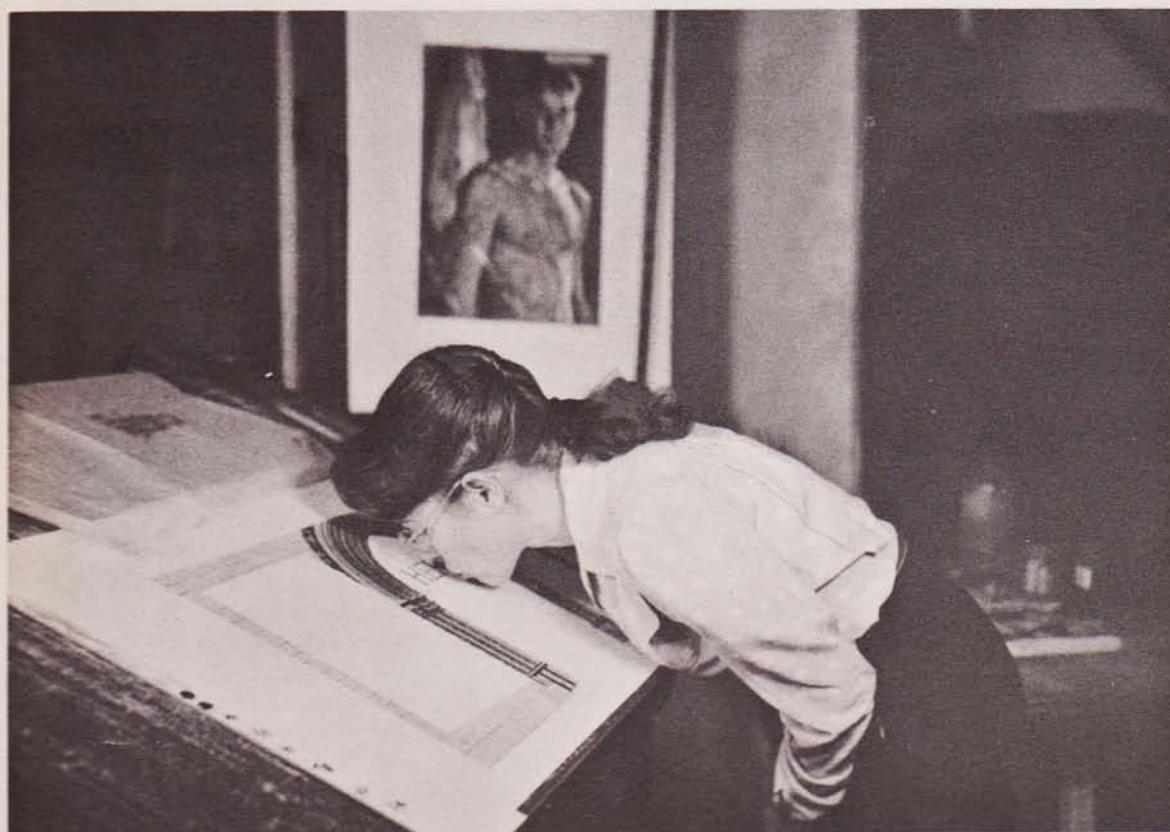
4 Lettering is laid on tissue as a suggestion to the art director. The art director would rather do his own lettering. I do it here so you can visualize the page arrangement. I thought it would be effective to have lipstick kisses on the title and these I designed on the tracing where they should appear

Good taste in fashion — summing up

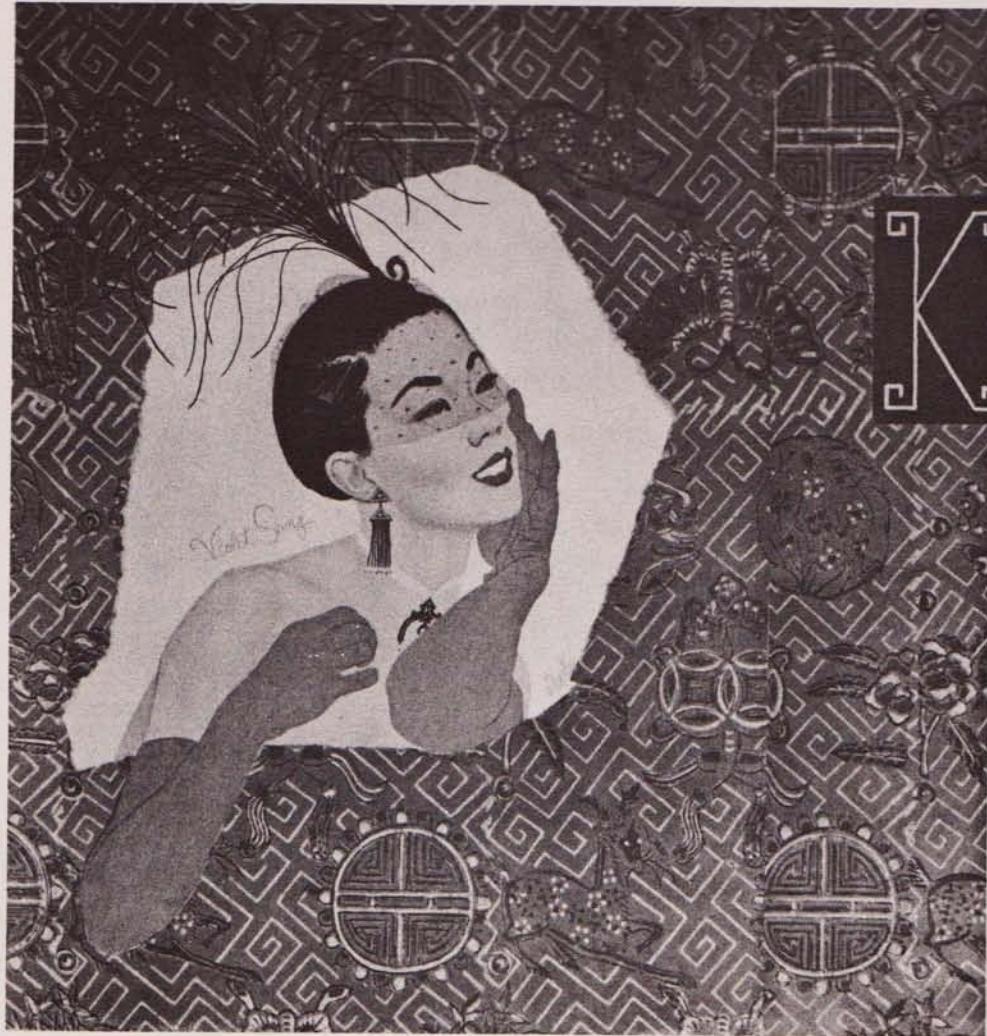
Institute of Commercial Art, Inc.



5 I draw a stone wall on the left-hand page, in pen and ink to match the engraving texture. In the space left for the main illustration I show the pen and brushes used. A cool tint of colored ink is applied over the background of stone and arch. The color and the texture separate it from the main illustration. In the foreground is the ink dish with the tint used and the rubber cement dispenser.



6 For art's sake, Mrs. Parker kisses the title — leaving her red lip marks in the designated places.



The Chinese paper was applied in the same manner as the arch on the college collage. (I just had to use those two words together somewhere!) I did do the title on this serial, in keeping with the design on the Chinese paper. The art director added the butterfly hovering above the "L."

This woman—
which was more dangerous
to love or to forget her?

KINFOLK

By PEARL S. BUCK

IV.  In the alley she was frightened, but waved to a passing ricksha, and directed the puller to the house of Doctor and Mrs. Su.

In the hospital nearly everyone knew that Dr. James Liang's younger sister was meeting an American who had returned to Peking after his discharge as a soldier because he had been in love with a Chinese girl who had died in the hospital after giving birth to a boy who was now a hospital foundling. But Louise thought her secret safe with Mrs. Su. No one had told James or Mary, and no one told Doctor Su. The Chinese grappled prudently. Where it did not matter all was discussed, but beyond prudence no one went.

It was Mrs. Su who came out to meet her when the servants had announced her.

"My brother and sister know," Louise whispered.

At this moment Doctor Su came to the door. "Miss Liang," he called with the banner smile that was his approach to all young and pretty women. "Have you run away from home?"

Louise tried to laugh. "I am really only on my way somewhere else," she said. "I just stopped to see if Mrs. Su would come with me."

"Where?" Doctor Su asked with ready curiosity.

"Some foreign friends."

"Don't go, don't go," Doctor Su exclaimed.

"Stay here with us."

"Then I want telephone," Louise said.

"Illustrated by AL PARKER

Mrs. Su was immediately helpful. "Su," she said to her husband, "please return to our other guests."

Mrs. Su led Louise into the small study where the telephone stood on the desk and she closed the door.

"Now," she whispered, "what will you do? Your brother will be angry with my husband if he finds that I have let you meet Alice here. You know I like to help you, Louise, but I must think of my relatives with my husband."

Louise felt her heart grow hard toward Mrs. Su and all Chinese women. "May I help you?"

"Certainly that."

"Then please—may I be alone?" Mrs. Su hesitated. "I ought better to stay here," she said, "but I will stand outside the door."

So saying, she went out, and Louise called the hotel where Alice Webberstone was living. His voice answered, a pleasant tenor at whose sound her lips quivered.

"Alice, it's me—Louise."

"Why, darling!" His voice took on depth.

"Where are you?"

"At the Su home. Alice, my brother and sister know."

His voice was somewhat breathless. "What will they do?"

"I don't know, but I've got to see you."

"Should I come over there?"

"Mrs. Su is afraid."

"I could meet you at the hotel door and we could walk."

(Continued on Page 221)

Water color. *Ladies' Home Journal*.



I took a photo of ripples and used it for the left-hand page of a mystery illustration. It was mounted and then tinted green to further the macabre effect (a car had just disappeared into the water under the ripples). I could have drawn the ripples, but a photo, aside from having a touch of realism, also was a foil in texture for

the water color painting. Remember, collage is rarely used or desired, but there may be a time you'll need to use it. And as I said, get permission from the copyright owners unless you use a photograph of your own or something of your own design.

Water color. *Ladies' Home Journal*.

Institute of Commercial Art, Inc.

ning up
ns in Review)

r audience

esson 1



Town & Country.

The Saturday Evening Post audience wouldn't like the blackbird illustration and in turn the Town & Country audience wouldn't like the switchboard girl. Keep in mind whom you aim to please and work hard toward that end.



By permission Saturday Evening Post © 1950 Curtis Pub. Co.



Ladies' Home Journal.

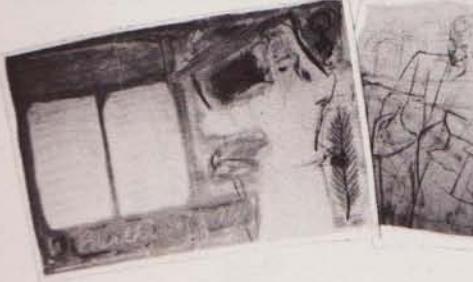
For this composition a chair with an easily battered cane seat furthered the disorder wanted in the scene. Other types of chairs would also be authentic for this 1910 story, but the very construction of the bent wood chair I chose did so much more for the mood and composition.



Any old chair won't do.

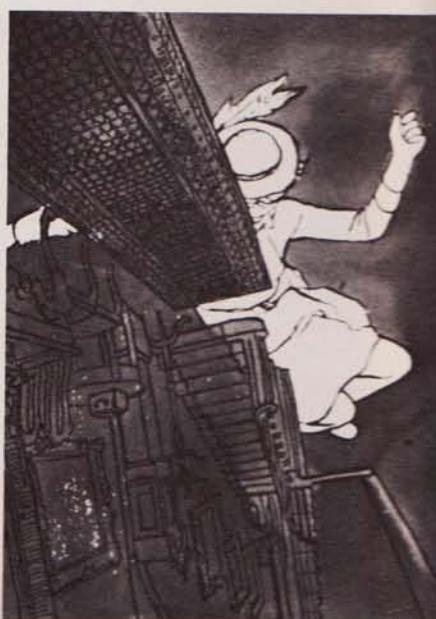
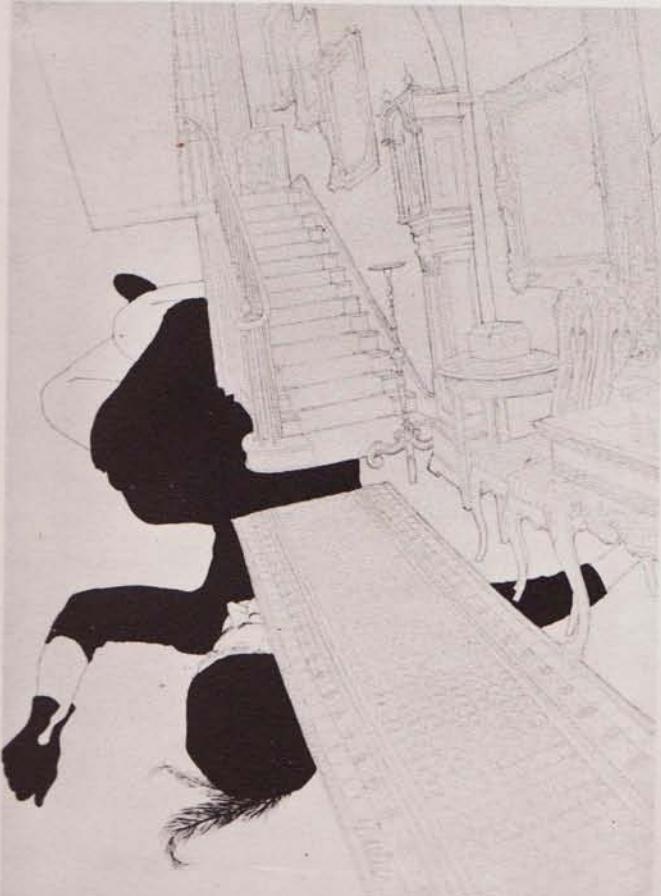


Oil and gouache on gesso. Ladies' Home Journal.



Composition

Lesson 3



I did about twenty-five roughs on this job before finding the satisfactory composition you see in the finished illustration at the right. A negative of it is on the left. Notice all the shapes that form the composition hold up and play their part even where the black has become white. I think nothing of making countless roughs to reach what I feel is the best arrangement I can make in the time allowed. I even toyed with the idea of running the illustration below upside down. Weigh all possibilities before deciding on a solution to your problem.

Ink and pencil on gesso. Town & Country.

Painting from the model

Lesson 4

Out of her great experience, out of her boundless knowledge of life and love and heartbreak. Harriet Stevens could guide the destiny of her people. Then, at end of day, she could go home—do you know to what?

Miss Stevens Has a Busy Day

By Dorothy Staley

Harriet Stevens got her avocados here in the closest shell, hung her coat overhanging the rack, and with equal care smoothed the black, shiny hair back from her forehead. Then, turning to the mirror on the closet door, she ran her fingers over her face, and her fingers frayed her lace. This wide girl eyes looked back at her soberly for a moment. Harriet Stevens said, "You're thirty-six, but twenty-six is what you look."

She closed the closet door and walked to her desk. She turned the corner. "Harriet Stevens, Emergency Room, Hospital," Little Harriet said, and, sitting down, began to write notes on her desk pad.

The last of the regular conference this afternoon. That meant more things were going to have to wait until tomorrow. The medical examinations were due for

20

several of the girls. She would have to call the doctor and reschedule him, and while she was talking to him, she would get on the X-ray, girl's X-rays and ask him to make a special note on the card of the girl who might be taller. There was the letter that had to be written to Mrs. Kane, who was in the WAC. Edith, who made that, Harriet's pencil went

softly over the interlocking, running out, branching stems, until only the head was left.

"Good-morning, Edith. Please have a seat. I'm sorry I'm late. I just looked back at the elevator panel—Anne Barnes, I don't think I'll have time to see her. Mr. Stevens will be in taking care of that matter we discussed this morning. I'll be back in ten minutes." She turned her back to the wall when (Continued on page 161)

ILLUSTRATED BY AL PARKER



Gouache. Good Housekeeping.

If models who can hold poses are difficult to find, pick a pose that is simple to hold, such as that of the head and shoulders above. The tears can be dubbed in by squeezing tissue dipped in glycerine and painting the highlights that appear. Save the difficult poses for the camera.

Using photos

Lesson 5



Photo used for illustration at right.

In using the camera avoid giving your work a photographic look. This can be done by designing the figure in a decorative manner, or by having worked sufficiently from live models so that you are familiar with the form and natural coloring of the figure. Constant practice will enable you to see your model through the eye and not through the camera's lens.



Cosmopolitan.



Techniques

Lesson 6

Do what comes naturally and your brush will eventually have a technique of its own. In doing this head of my colleague, Arthur William Brown, for the Society of Illustrators' gallery of presidents, I was not conscious of brush strokes. I just applied the gouache in a dry manner and what happened gave it a texture and brush technique. The limitations of the medium and the speed of the rendering automatically decided the effect. I didn't start out to copy a treatment Joe Doakes may have used — that surface technique is superficial. The head above is reproduced actual size. The reduced head at the right has preserved the likeness and character of the model. The brush strokes disappear. It's what you say, not how you say it, that counts.



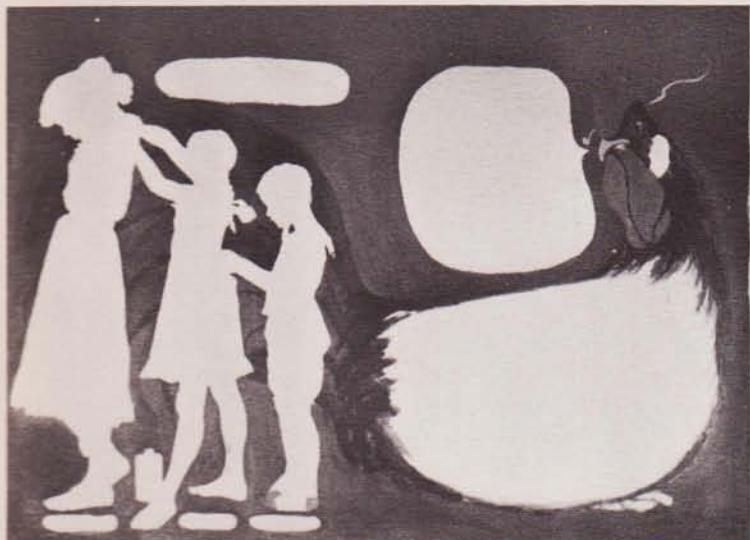
Manuscript to mat

Lesson 7

Leave nothing to chance. On these progressives I know where I am going, and what goes where, until the job is matted. Guesswork is eliminated, along with grief, if you solve your problems before painting the picture.



1



2



3

Good Housekeeping.

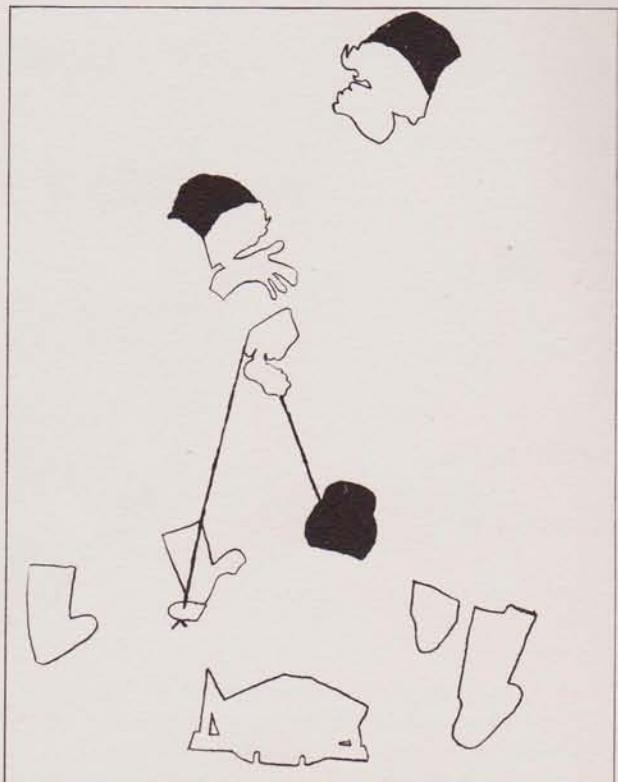
Color

Lesson 8



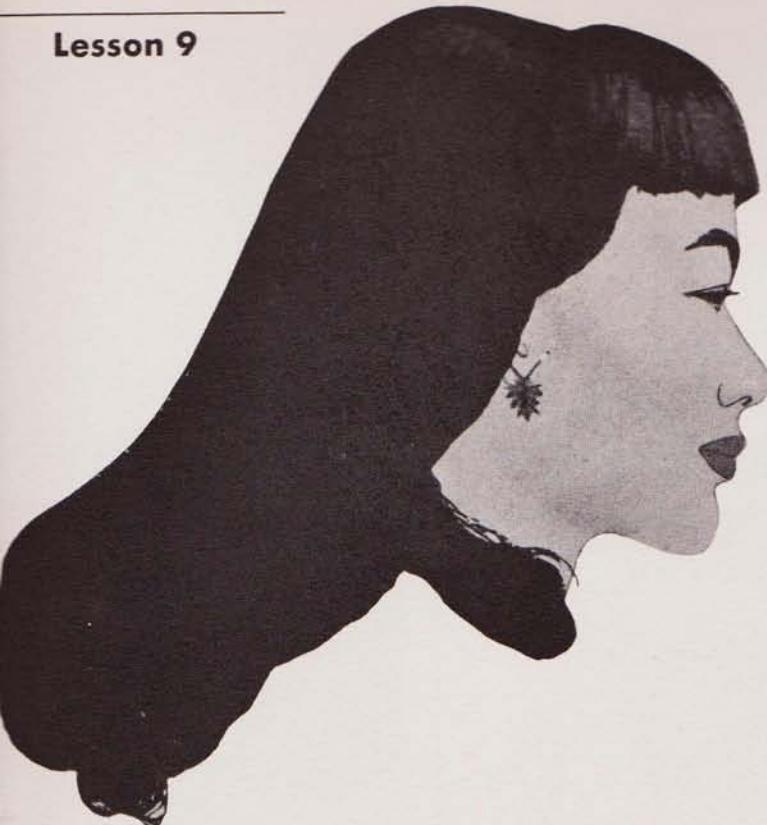
Ladies' Home Journal.

Remember to plan your color scheme before you start to paint. A color sketch as a guide is a smart idea. After a while you may not need one, having planned in your mind the placement of colors.



The above was chosen because it is easy to use it to explain my use of color. The red is shown in black; other colors are shown in outline. I built this chart in my head, using the red as my starting point. I did not letter the word *Journal*. I feel it should have been larger on the page, in an outline treatment.

Lesson 9

Water color. *Ladies' Home Journal*

This Chinese girl may not be pretty by Oriental standards. She was painted to appeal to an American audience. While each country has its own type of beauty, we are concerned only with the American type — the clean, wholesome girl with plenty of character and a charming personality. So whether we are portraying an American girl or a girl of some other nationality, in an American illustration she must be attractive by American standards.

Water color. *Ladies' Home Journal*

At the time the girl behind the screen was painted, period costumes were being soft-pedaled in the magazines. Readers believed that costume stories were a dry, dull lot. I believe that historical novels, the movies, and television had much to do with removing this taboo. Anyway, I chose a bath scene as a compromise, but retained a petticoat which helped to conceal part of the young lady and kept the illustration in good taste — a must.

Pencil and water color. *Ladies' Home Journal*.

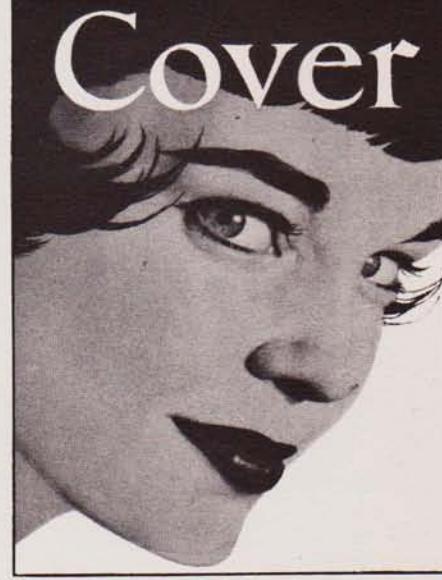
The English girl in the grass skirt has been brought up as a Pacific island native. All in all, she, too, must appeal to the American reader. (She must bite her lips — no lip rouge was available there!) The hero and heroine must always be attractive, and of course he is taller than she.

Magazine covers

Lesson 10



The mat and the complete cover girl.



Cropping the cover

Sometimes, in order to allow room for extra type on the cover, the art director will crop your cover girl or give her a new placement within the dimensions of the cover. You can, with a mat, try the various cropping arrangements beforehand for the best comp, keeping in mind the title and type space. It is impossible to know to the word how much space should be allowed for type, but you can judge fairly closely by scanning past covers to determine the amount most often used. In any case, keep your work simple. Even the kind of cover that embodies many people or things can be simple, if you give thought to your use of

shapes and colors. The covers shown on this page are all the same size. The cropping and tilt of the girl gives an illusion that belies this. Her personality and character appear also to have changed with the cropping. Notice how the logotype (the magazine title) has been treated as an integral part of the composition and designed differently for each cover. Some magazines, however, have a set logo which never changes. In that case you would start with the logotype and arrange the composition to include it as part of the design.

Letters of advice and suggestions from famous art directors.

Budd Hemmick

GRAPHIC AND INDUSTRIAL

designer

424 MADISON AVENUE

NEW YORK, PLAZA 8-2435

October 9, 1950

Mr. Parker

-2-

October 9

Dear Al:

Regarding the new illustrator and his samples, I prefer to arrange appointments in advance and by telephone.

As to the number of samples, I believe that a half dozen originals in color and three or four in black and white are sufficient. These should be his current production and represent his latest thinking. The medium and subject matter should be of his own choosing. They should be clean, and without large floppy mats.

And I hope that by the time the new artist is ready to show samples that he is sufficiently developed to have a mind of his own, and not bring in some pale, warmed-over attempts to copy what he feels is a popular trend.

I would prefer to find a new artist who lacked commercial finesse and showed samples that indicated analytical thinking.

As to the faults most common in the work of the new illustrator, I believe that the tendency to neglect details is the most common. Too much faking, without actually recreating the situation, including the models, the setting, the lighting, and the props. Attention to research and details would improve most samples.

I believe that an agent is useful to a new artist while he is being introduced in the profession. Let the artist spend his time at the board developing his work. After he is established he can secure his own assignments, if he cares to devote his time to personal contact.

I personally prefer work that shows original thinking, and is an honest solution of the problem. (I probably have a designer's admiration of functionalism.) I think we would all be better off as artists if we could avoid labels.

Regarding assignments, I would give one to an unpublished illustrator if his work was of a caliber to compete with the experienced producers. However I've never discovered a magazine illustrator who hasn't had previous experience in advertising illustration.

I would probably give the new man a rough, to use as a guide in the allotment of relative areas for copy, blurb, heading, etc. He would be given complete freedom to change or improve upon this first conception and submit his ideas in the form of a semi-comprehensive sketch.

Usually an idea can be explored in conversation between the artist and the art director before a line is put down on paper. I don't believe there is a sensible art director anywhere who would kill an impression sketch because it departed from his original. Generally, I would give an experienced illustrator a sketch, unless it was to produce a picture that would depend completely upon the page design for its effect.

As far as the time allowed to complete a job, I wouldn't give a man anything that was wanted immediately. Deadlines are difficult for old hands, and a rush job would probably paralyze a beginner.

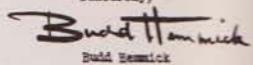
The women's magazines have their own rules on tabooes: I have always avoided situations calling for women drinking, and sex, and must be of a lady-like variety. Some editors will not even admit women smoke.

As for the clinches and cliches; I suppose they will always exist long as human beings insist upon getting into the same sort of situations, generation after generation. The writers usually don't contribute much to the staging of their love scenes, and as long as editors insist, the artist will have to strain his imagination on himself.

Since illustration is a commercial pursuit, the artist must depend acceptance by the buyer. In magazine work the final word is usually the editor's. He will look at content and effect, and not drawing technique, or design. The latter are the concern of the artist and the art director, but not without a great deal of concern for the reader and the editor's viewpoint. It is unfortunate that sometimes an overdose of commercial practicality will cause an artist to drift into slickness, because such pictures sell easily and demand little effort to produce.

That is why there is always hope for the new artist if he is well-trained, and comes in with energy, and a fresh viewpoint.

Sincerely,


Budd Hemmick

EDITORIAL ROOMS

THE SATURDAY
EVENING
POST

BEN HIBBS
EDITOR

FOUNDED BY
THE CURTIS
PUBLISHING COMPANY
PHILADELPHIA 5

September 25, 1950

Mr. A. Parker
R.F.D. Mayflower Road
Westport, Connecticut

Dear Al:

Apparently you are not expecting from me a fine piece of literature which you can publish in its entirety in your concluding lesson, but if I understand your letter correctly, you are probably going to consolidate in your lesson the observations of a number of art directors. Assuming this is true, I am therefore just going to answer your questions in the order in which you have presented them in your note.

A new illustrator has very little trouble seeing me for the first time, and can either come in cold or make an appointment by phone. No special time is set for the interview other than that it be within the usual business hours. Whether or not the artist cares to leave his portfolio is entirely up to him, though for practical purposes we'd rather not have our department cluttered up with samples waiting to be returned to illustrators. The artist's samples should include only the things he is particularly adept in producing, and it matters not what size or what medium or what subject matter. An artist's ability will show in the work on his canvas or board, and not in the type of mat, frame or elaborate portfolio.

I do think it advisable that a man showing samples of his art work to a prospective buyer should make sure the samples have a neat appearance, as a sloppy presentation tends to discourage, to a certain degree, the buyer's interest in the main subject, the art work.

We here in the Art Department at the POST probably interview more beginners in the field of illustration than any other like user of art work in the country. The fault most glaring in the eyes of the Art Editors here and most common to each new presentation is the lack of careful fundamental drawing in their pictures.

I don't think an artist's agent or a representative can sell an experienced art director the work of any artist any better than the artist can do so himself. It is the art work that sells any art director worthy of the name, and not the personality of the person presenting that work to him. There is, however, an occasional need for an agent as a go-between in the case of an artist and art director whose personalities conflict to a degree where it has a degrading influence on the finished art work.

Also occasionally an agent comes in contact with an illustrator of great ability who has too humble an estimation of his own skill, and in this case the agent can advise him of new markets for his work or present that work himself to those markets.

Mr. A. Parker

-2-

September 25, 1950

The kind of work we are looking for here at the POST is a combination of the traditional and the original. In other words, we are looking for art work containing outstanding control of the fundamentals along with the added attribute of an exclusive distinctive technique. We strive to obtain work of an illustrator whose work is so distinctive and individual that to the layman's eye it cannot be confused with the work of any other man or woman. I say, we strive toward that goal, but as yet have not reached it to our fullest satisfaction. Any artist who can present work containing the above qualities can obtain a commission from the POST regardless of whether he has ever been published before. It is inconceivable that any such happy event will ever take place here at the POST, however, principally because it takes so long to develop into a finished illustrator that the artist must needs to get his work published elsewhere first, if he intends to eat during that long period of development.

We would rather not give such a man a rough or a layout to follow in his execution of his first commission because we are as much interested in obtaining the work of the artist's mind as we are in obtaining the skill of his hands. With a beginner, we allow as much time as we feel he would need to comfortably execute his assignment, usually three weeks to a month for a set of illustrations.

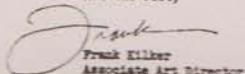
There are certain practical limitations that must be observed in the production of illustrations for commercial purposes that are of major and minor importance. How important these limitations are varies, of course, with each particular job. Deadlines or due dates for the completion of pictures should be observed religiously both by the illustrator and the art director because without discipline of this sort commercial acceptance of illustrations would decline. The color and size of a picture is determined by the method of reproduction to a great degree, and the knowledge of how to make a picture with these limitations in mind can come only from experience with the particular markets involved.

Taboos and cliches such as clinches, close-ups, and so forth, can best be avoided by observing the fundamental rules of good taste. Any illustrator can shock a reader by his daring and thereby attract attention to his picture, but it takes a skillful man to attract interest without resorting to such obvious devices.

In conclusion, it is sometimes necessary to alter illustrations for a number of reasons, but mostly this occurs because of the personal element involved. Strong prejudices on the part of the art buyer, the art director, the client or the artist contribute the major reason for alterations. The human element of error is the contributing factor in the lesser number of cases.

Well Al, I hope this answers all your questions. If I can be of any further help, please call on me.

All the best,


Frank Elliker
Associate Art Director

GOOD HOUSEKEEPING

EDITORIAL DEPARTMENT

FIFTY SEVENTH STREET AT EIGHTH AVENUE, NEW YORK 19, N.Y.

HERBERT R. PARKER
Editor

Dear Al:

At no other time has there been such an opportunity for new talent to break into the magazine field. I say this in view of the increasing competition of television which affects magazine readership.

The magazines are going to meet this challenge with new advanced thinking and expression in presenting illustrations to readers. The students who avail themselves of the experience and guidance at their disposal in your course will be influenced and inspired to think and draw creatively and excitingly.

I will try to give your students some helpful answers to questions which confront the new illustrator in securing assignments.

Let's assume you have a complete set of samples and you wish to show them around to various art directors. Some art directors allow a certain day of the week to review work, while others will give you an appointment for a particular day or time. They might ask you to leave your portfolio for a few days. Regardless of the method used by the art director your consideration for his time will be appreciated if you make your appointment by phone. Don't just drop in on him.

Try to edit the samples in your portfolio for each particular magazine if possible. In this way you avoid showing too many samples which is time consuming. The size of your drawings or painting can be determined by the size most acceptable to your method of working. Painting medium or technique is not of great importance to the art director. Rather, he is interested in good drawing, composition and reproduction qualities. Pictures should be matted, or you may frame one or two as some illustrators occasionally do.

There seem to be many common faults among new illustrators, one being the lack of originality in their approach to illustrating problems. There is the apparent effort made to copy more or less from successful illustrators. This seems to be the easy thing to do, but it develops sameness in art which becomes very monotonous, especially to an art director who longs for the new in design and composition and originality of concept. These are the qualities that alert art directors are looking for. New artists who can deliver such an order stand a good chance of succeeding. Although some art directors seem to buy the traditional type of art, there are others who are constantly looking for the fresh approach. Hence artists

-2-

who become mechanically proficient but mentally barren where creative ability is concerned can only limit their services to the art director, with the end result dormant repetition.

In setting out to obtain assignments for illustrations I believe most artists can help themselves considerably by employing the services of an agent. These agents in most cases help the artist in many respects. They usually can guide you in the preparation of samples, obtain assignments for you, secure clippings and reference data, make photographic assignments, deliver your drawings and handle your billing. All these things can prove quite valuable to the artist who is generally only interested in creating the finest piece of art he can possibly produce.

Newcomers in the illustration field, without having had anything previously published, are in a position to be spotted by art directors because there is always a demand for new talent. Oftentimes magazines will buy an artist's sample if the painting appeals to them, whether the artist is a newcomer or a regular contributor.

When an art director decides to use you and it is your first assignment, there are many factors that lead up to your finished job. If your sample shows ingenuity in design and composition the art director will, in most cases, leave the layout up to you and ask you to submit sketches. This is of great advantage to you because it gives you complete freedom to design and paint as you wish. However, if the art director gives you a layout to follow, the layout is generally roughly done, to give you space allowance for lettering and type. In most cases you do not have to adhere to layouts as long as the space requirements are retained. Sometimes when you are given a layout and can improve the layout of the page as you work on it, do so. Art directors appreciate the thought you give to the layout, for layout is such an integral part of the completed page.

When you receive the manuscript you will be given a deadline for the preliminary sketch and finished art. It is extremely important that you deliver your drawing by that date. Art directors hesitate to use artists who do not adhere to deadlines, for it places the art director in an embarrassing position. In some cases when it is a physical impossibility to meet the deadline you may be given an extension of a day or two. After you have delivered your illustration it is possible that you might be asked to make an alteration. There are circumstances that could justify such a request, so by all means cooperate to the fullest extent. It is usually a painful task for the art director to ask for these changes.

Sincerely

McCall's

September 28, 1950

ART DEPARTMENT

Mr. Al Parker
Westport
Connecticut

Dear Al:

Here's a list of DO'S and DON'TS for "the artists" trying for the first time to see "the Art Director." I hope they may be helpful to the new illustrators. They will be helpful, at any rate, to the new artists trying to see me.

DON'T just drop in. Make an appointment by phone. If you are told that the Art Director is too busy to see you and that you should leave your samples...

DON'T say you won't or can't leave your samples. The Art Director may very well be as busy as he says. Sometimes it's better for you, if he looks at your portfolio at the end of his hectic day, when the phones are not ringing. He may be more relaxed and receptive at that time.

DO arrive at the exact minute for your appointment (even if you have to wait half an hour to get into the Art Director's office.) Telephone if you are to be as much as five minutes late. If you are late the Art Director will think that you might show the same lack of punctuality in turning in the art work, which you want him to order from you.

DON'T make your presentation too fancy. Simple mats and brown paper packages are just as effective (to me) as the most expensive frames and top grain leather portfolios.

DO look at a copy (at least) of the magazine before going to see its Art Director. You'd be surprised how many artists don't!

DON'T tell an Art Director that the published work, which you have carefully cut from other publications and mounted, was really very much better than it reproduced in the magazine, and was really a very beautiful composition until that other Art Director ruined it by running the title across it.

DON'T try to show how versatile you can be. Any good artist can work in a dozen techniques or styles. All you have to do is prove you can do one thing well and consistently. Try to make a single

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impression on the Art Director. Show him one or two types of work. You have to make him remember your work. He can't remember a jumble of styles. Even if he doesn't like your portfolio, if it is a unified one he will feel that you are heading in a definite direction and next time he sees it he'll remember you.

Ten samples that show a definite style and direction are much more effective than some widely different samples (all of them very competent but easy to forget.)

The Art Director may write your name and address on a card and file it; he may make photostats of your drawings and file them, but it is his memory which you really have to rely on to get you a job. He may be seeing ten or fifteen portfolios a week, so you have to make yours the one that he will remember.

Sincerely yours,

John English

Art Editor

September 26, 1950

Dear Al Parker Students:

It is fun to see the work of new illustrators. There is always the chance that one of you will come along with a fresh viewpoint, or a certain flavor about your work that will add to the sum total of the magazine's contributors. It has happened in the past and certainly will happen again.

Here at *Cosmopolitan* I have set aside as much time each Thursday as is necessary to look at the submitted samples. I like to have the portfolios left with me so that they can be considered at leisure. If among them there are samples that show promise I can talk to you when you call to pick up your work. However, if I don't see you please don't be discouraged. I can't possibly see everybody -- there isn't enough time. I have my secretary present when I look at your submitted work so that she can pass along to you any comments that might be helpful. She has done this very successfully.

Your portfolio should contain an example of each of the types of work that interest you most. You will do those things best. Be reasonable about the number. Too many is as bad as too few. If you have drawings that, in your opinion, are not up to the standard set by your better ones, please throw them out. Don't show them. I have seen below standard drawings neutralize the work in a portfolio that would otherwise be impressive. Do some art editing on your own.

As I said above, I believe that you will do best the kinds of pictures that interest you most. They might be color, jobs or black and white. They might be pictures full of action or full of mood. Do whatever it is that's most important to you, into which you can get the most of yourself.

Size is not important. Some years ago very large oil paintings were in vogue. The bigger the better. It even reached a point where the baggage car on a train was the only place that would accommodate certain large illustrations. I never knew what happened after the artist and his canvas reached New York. Windy days must have been terrible.

Then a fellow by the name of Parker came along and much smaller drawings became popular and the number of very large illustrations decreased. The first drawing that I saw of Al Parker's, submitted by his agent, was done on a board no larger than this page. So make them any size. Just be sure that they are the best picture effort that is in you. And, if you think well of the drawing, make it presentable. I mean by that, a mat or a simple frame that would show it off to its best advantage. Remember you are introducing your work to a stranger, so wash its face, comb its hair and put on a becoming costume. One that will enhance its presentation, but never overpower it.

Al Parker Students

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September 26, 1950

I am always on the lookout for work that indicates new directions and new approaches. Pictures that will be appreciated by a "mass audience." I see many things that you and I would personally publish but they, I am afraid, would be wasted. Mass audiences are realists and they insist on pictures that they can understand and accept with complete conviction.

Some illustrators consider layout as an important part of their picture. Others would prefer to do a painting and leave its appearance and arrangement on the page to the art editor. Personally, I do not believe in giving roughs to illustrators who are themselves creative and inventive. It deprives them, I think, of a most exciting part of their work. There are instances when you must have a certain type of picture done in a certain way from a certain viewpoint. In cases of this kind roughs could be used, although I still would rather talk it over thoroughly and let the artist go on from there. I like to buy not only the illustrator's ability to draw and paint but also his ability to think, and dream, and invent. I think he has the right and privilege to help create the plans.

When I look back over the hundreds of drawings that have been brought in I find it necessary to express most often this thought: You are YOU, with your feelings, your thoughts, your temperament. You look like you, walk and talk like you, why shouldn't your drawings reflect you? But very often they don't. You are trying to get on someone else's bandwagon. Oh sure, I know, you want to be successful, and he has been. It is true that there have always been strong influences that insist on making themselves felt, but keep trying to get more and more of yourself into your work. If you are an interesting individual and you succeed in getting more and more of yourself into your work, perhaps some day you will be the one who is the strong influence. It is not easy and it takes lots of time and effort, but it is absolutely necessary if you want to be "the tops."

The very best of luck to you all.

Cordially,

Frank Eltonhead
Art Director
Cosmopolitan Magazine

EDITORIAL ROOMS



October 10, 1950

Mr. Al Parker
R. P. D.
Mayflower Road
Westport, Connecticut

Dear Al:

I have numbered your questions and the answers follow:

1. How does the new illustrator go about seeing you for first time?

Our doors are always open to new talent. It is best to write a letter, although we make appointments by phone. Many artists wander in and some staff member will always see them, unless it is a Friday. That's our make-up day and we don't see artists because we're too busy.

2. Should samples be in color or include black and white?

I should think any illustrator today would bring samples in color. We wouldn't care how many there were, nor would we be interested in their size or medium. The subject matter should be related to our story problems. Finding the particular spot for his own talents is always the young artist's stickiest problem. Certainly there are few finer talents than Carl Erickson, yet he could have been under a blanket for years had he decided to knock on only the COUNTRY GENTLEMAN'S door. Mead Schaeffer would have gone hungry had he parked on VOGUE's reception sofa. So your subject matter should fit the telephone numbers you're calling.

3. Any feeling about the way they are presented?

Being a neat fellow myself I have always liked it in others, but I pay practically no attention to it when looking for talent. Over the years I've gotten a little suspicious of frames too. Whenever frames are really fancied up it takes you away from the real business at hand which is -- do we have a picture?

4. What fault or faults do you find most common in the work of new illustrators?

In most cases the talent is not developed to a point where it could seriously compete with the illustrators national magazines use.

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10/10/50

5. Can an agent do anything for the new illustrator he can't do himself?

Not in our case.

6. What kind of work are you looking for?

The best answer to this question is a weekly look-see at the Post. I should think this would be true for all magazines.

7. In practice is the work you buy traditional, new trend, original?

Fiction illustration must be believable, its characters should be convincing. It is difficult to call work traditional even though Joan Miro hasn't done this year's Easter cover. You might try looking in the library at a Post of 1907, or 1915, or 1930, and compare them with today's. Traditional work changes so, of course, it is new trend all the time.

8. Would you give a job to a previously unpublished illustrator?

Yes. It depends entirely on the work in his portfolio. Almost all of our illustrators were unpublished at one time or another.

9. Would you give him a rough?

We would tell them the part of the story we wanted illustrated. We would encourage him to do it in his own way. The layout is generally determined here. On a weekly magazine we set up an architectural structure or layout and ask our illustrators to dance around within the framework.

10. About how much time would you allow him to complete the job?

All he needs on his first job. As soon as he begins to be a regular we like our stories back within three weeks. Usually by then he's so popular we can't even get him to consider working for us.

11. Any word on the importance of these things?

The only thing to say about deadlines is that they must be met or all of us will end up in the plumbing business and I am no good with a wrench.

12. What about cliches such as clinches, cropping, table sitting, mantel leaning, etc.?

Editorial necessity.

Sincerely,

Kenneth Stuart
Art Director

Good taste in fashion — summing up

Institute of Commercial Art, Inc.

RUTHRAUFF & RYAN Inc. ADVERTISING
405 Lexington Avenue • NEW YORK 17

September 15, 1950

Mr. Al Parker
Mayflower Road
Westport, Connecticut

Dear Al:

I turned your list of questions over to the art directors and the art buyer for an answer and am attaching their replies. For, although I discuss artwork with all of the artists used on American Airlines, my job is account executive rather than art director or buyer.

As far as I am personally concerned, I cannot risk having a man do our artwork unless I am familiar with his work for other advertisers. For this reason most of our work goes to the most competent artists available. However, for trade paper advertising and less important jobs we do use artists who have not as yet reached the top. We do this because that is the only way new talent can be developed.

In general, I should say that a person desiring to do artwork for American Airlines, Inc. should make an appointment to show his work. All his samples should be mounted with clean mats and need not number more than six examples. Also, the samples he submits should be advertising illustrations rather than art school projects or drawings. Whether the artist or his agent brings in the samples is immaterial, but should the artist be given a job, discussions with him personally are essential.

Again speaking generally, the artist is shown a rough of the advertisement and all the details are settled as to size, due dates, interpretations, etc. before he starts on the finished art. And in some cases he is asked to submit his pencil sketches for approval before going ahead. Under this system it is very rare that alterations are made in American Airlines illustrations. However, there have been some cases where the omission of an important detail or the addition of a "tabooed" detail has made further work necessary. But if the artist has clearly understood what American Airlines art requirements are in the beginning, it is very seldom that he has to make even minor changes.

I hope that this information will be helpful to your students and that they in their turn will reach the position in illustration that you enjoy -- a position, I might add, that can only be arrived at by years of practice and hard work together with a never-ending desire to do better.

Best regards,
Briefmath
C. L. Smith

BALTIMORE • CHICAGO • CINCINNATI • DETROIT • HOLLYWOOD • HOUSTON • NEW YORK • ST. LOUIS • SAN FRANCISCO • SEATTLE • MEXICO CITY

Re: New Illustrators

SAMPLES

New illustrators usually come in person with their portfolios. However, when the artist calls the agency by telephone he is referred to the art buyer, and an appointment is made for an interview. On occasion the artist will leave his portfolio but ordinarily the art buyer will ask the art director to see the work if he, the art buyer, feels it has merit. We do not have time limitations for interviews. The art buyer makes appointments for every day except Mondays. Portfolios are submitted in groups by studios, agents and free lance artists where we are looking for a particular kind of artwork.

Samples are presented in both black and white and full color and the number varies with the illustrator. If the drawings are good, most of us are pleased to look at a great many. A half-dozen illustrations usually are sufficient to indicate talent and the potentialities of a new artist. Medium and subject matter do not concern us at the time of the first visit. At this interview the illustrator is told of our particular needs and possible requirements.

The illustrator need not burden himself with fancy mats and frames, although simple mats will enhance artwork. Portfolios are optional and are to be recommended if the artist leaves his work with the agency.

A common fault is the attempt to ape the superficial characteristics of a good contemporary illustration without doing the sort of thinking that was required in the original. Also, many of the newcomers are at the mercy of the camera and lack the ability to draw. Most new illustrators fail to realize that they must simultaneously develop their sense of taste, discrimination and point of view in addition to their pattern sense and ability to compose and draw.

A really good agent or a large studio can help to guide the creative efforts of the new illustrator and give advice on adapting his technique to saleable art.

A good black and white illustration in wash and in line is our most frequent need -- especially figures in simple situations. Occasionally there is need for full color, decorative and comic strip art.

Most of our work is traditional with an occasional request for "new trend" jobs.

Being a conservative agency we are not prone to gamble on new talent. There is too much risk since we do not have a fund for experiments that do not work out. There are agencies, however, that do have funds for this purpose.

Usually the artist receives a semi-comp or a rough because in most cases the layout has been okayed by the client and he expects the finished art to follow the rough. Incidentally, it would be a fine thing if illustrators could submit their own roughs and color sketches for use on layouts.

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Perhaps a third of the work given out at Ruthrauff and Ryan is on a normal delivery schedule -- the balance is invariably rush or super-rush which can be overnight or over a week-end, including the taking of photographs. So, the amount of time allowed depends on the job and the rush involved.

Deadlines are the bane of our business because they are the result of someone's procrastination. Personally, we would rather the artist failed to make delivery on time rather than bring in an inferior drawing. However, we often use poor art because of necessity. Color and size limitations are indicated at the time the work is commissioned. This applies to taboo also.

The freedom of position for figures in an illustration depends on the job. Restrictions are usually evident in some fashion art where the client doesn't want his merchandise distorted. Usually there is no objection to the cliché as long as it is in good taste.

Sometimes it is necessary to alter illustrations after acceptance because it is impossible for everyone who must pass on a job to see it at the time the illustrator delivers it. Technically, if the art buyer or the art director doesn't reject the drawing at the time the artist brings in his work, it can be considered accepted. However, at times during discussions in the agency or at the client's office, situations or reactions develop which require alterations in an accepted piece of artwork. When this happens we are obliged to ask the artist to make the alterations necessary.



LADIES' HOME JOURNAL
The Curtis Publishing Company
Bruce Gould
Beatrice Blackmar Gould
Editors
PHILADELPHIA 5

September 25, 1950

Dear Al:

One of the joys and sorrows of an art director's life is the new illustrator. Each new portfolio is a promise, and there isn't a magazine or an art director who wouldn't like to be the first to find and sponsor new talent. When we stop encouraging the new, we will wither on the vine. No need to tell you this -- we were just betting the other day that seventy-five percent of your time was spent in seeking the new, the different approach that makes every one of your paintings a Parker.

There are just a few rules, very common sense ones, to follow in getting a new illustrator's work to an art director. Have a good portfolio of samples, some in color, some in black and white, just enough to show versatility. Too many different sizes are irritating, and the more uniformity, the easier it is to examine. Framed pictures are bulky and unwieldy, but mats may be used if it wouldn't make the portfolio too heavy. More than one medium gives a nice change of pace, and one or two illustrations done in the style employed by the magazine gives a good effect. I like the portfolio type of presentation because it is compact and easily handled.

If the samples are left with name, address and telephone number attached, they may be gone over in leisure time, and they always make the artist's introduction for him. We call him and have him pick up his portfolio, or have him come in for an interview on the strength of his showing. Let me say right here, all portfolios are seen by the art director and not brushed off by someone else, as many new artists think. It is important for the art director to be on the lookout for any new talent he can use, or in any event, to encourage potential "illustrators of the future." All creative work is handled carefully, once it is in the Company's hands. However, should a new artist call in person, the hours between two and three P.M. are best. Most of the morning hours are spent intensively in getting immediate work under way.

The average young artist is "scared to death" of what to say when interviewed. Actually his threshold appearance tells if he is a person of intelligence and reliability, and beyond that his work and the answering of a few questions pertinent to it are all that is necessary. There is no need for personal comments during the interview.

You asked me about the mistakes often found in the work of new illustrators and I can think back to portfolio after portfolio with the same two mistakes -- (1) Trying to copy the style of established artists. All want to be Parkers or Whitcombs, and not just Jones or Smiths. We want freshness, talent, difference and will wait or help toward the

Mr. Parker

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September 25, 1950

time when their ability will make them stand out. In a new man it is inherent ability not aptitude of imitation that counts. (2) It takes time, money and taste to select models and accessories to make an authentic picture. It should be done; the portfolio is an investment. The quality of many paintings is destroyed because many important details look unreal.

Whether a new illustrator needs an agent or not he must decide for himself. Among other things an agent knows where there is a market for a particular kind of work, can prevent him from getting off to a poor (therefore premature) start before presenting his work, and an agent will help him interpret an assignment when he receives one. But the artist can get to the art director just as readily himself, and can do all the things the agent can do if he takes the time and trouble. We want to see it and use it, if it is good, and we don't care if it is traditional or new trend.

There is no objection to giving an assignment to a previously unpublished illustrator. Recently two such were given out, but in each instance the drawings were not acceptable, chiefly because the finished job did not measure up to the promise shown in the samples. In both cases a great deal of time was spent talking to the artists when they took the work and when they brought in the finished painting. Both men wanted to try a second painting, and being willing, we again spent considerable time talking it over, but the second attempts were still not a success.

In all honesty to a new illustrator, we do not give him a rough to follow. We believe it best that he be handled like an established illustrator, that he make his own layout at all times. We give new men unscheduled stories; we allow them twice the time allotted a regular illustrator, but insist upon his meeting the deadline given. About the only instructions we give is whether it is to be reproduced in full color, two color, or black and white. There is no limit on technique, medium or size of the original, although it is generally best not to depart too far from page size. We do like the artist to call us after he has read the story and tell us his approach to the solution, and, of course, we brief him on the Ladies' Home Journal editorial policy.

As you know, one of my "pet hates" is to have an illustration altered after acceptance, but sometimes a technical press problem arises or that strange power of coincidence takes over. More than one illustrator will send in a painting using the same background color, or same style costume, or Madame Recamier sofa, and sometimes the same shape mortise in which the text is displayed, but we finally get it all straight and wonderful looking.

I started off by speaking of the "joys and sorrows of an art director's life." The "sorrow" is that each portfolio can't come up to expectations, that too many don't think and try hard enough before

Mr. Parker

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September 25, 1950

starting off. The "joy" is just being in this business of ours, the thrill of achievement and the never-ending joy of the associations we make. Don't you agree?

I sincerely hope this will be of some help to you and your students.

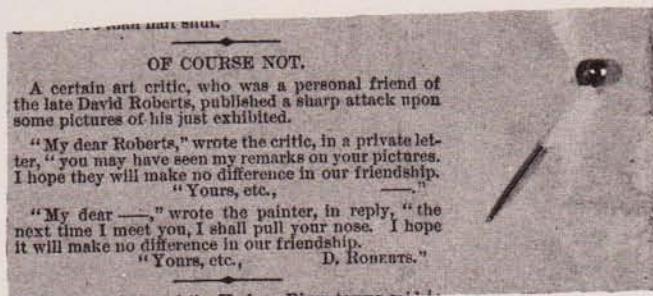
My very best to you.

William E. Fink
Art Director

I deeply appreciate the co-operation and words of wisdom I received from these busy art directors.

This ends my eleventh and last lesson. You now have all I can tell you about how I make an illustration — all the important facts. You'll find you are better suited to illustrating certain magazines than others, so study the ones with which you would feel happiest working. Only when you are happy in your work are you able to do your best. Always keep drawing and painting; there is no time to get rusty. And keep healthy — work normal hours. Schedules do not allow for illness, and magazines must find you dependable. When that deadline rolls around, be on time.

My best wishes for a successful career,



From an old 19th century magazine.

Acknowledgments

My sincere thanks to all the magazines and their staffs who made these reproductions of my work possible. Thanks to my colleague, Howard Munce, whose understanding of human nature made him a perfect model to pose in some of my demonstrations. Thanks to Lawrence Drake for his valuable assistance in research. Thanks to William Buchroeder for the countless hours he spent in the darkroom. My friend and colleague, Bob Hallock, played art director and kindly lettered in the logotypes to fit my various cropping examples, Lesson 10, page 12. And last but not least, to my wife, Evelyn, for the lonely existence she led through the years of preparing this course.